Valley of the Kings

Tal der Könige

Valleé des Rois

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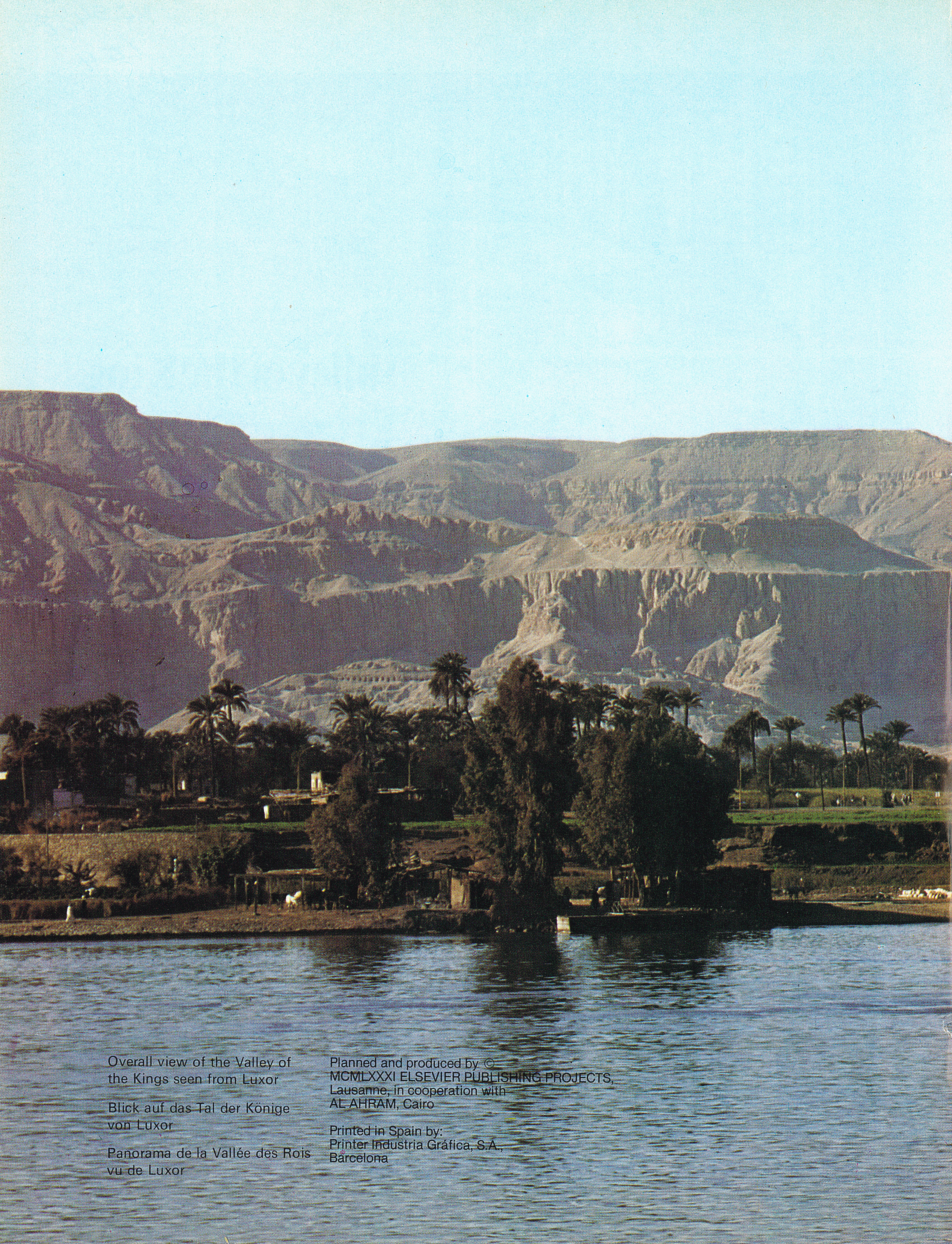
Valley of the Kings
Tal der Könige
Valleé des Rois



Overall view of the Valley of the Kings seen from Luxor

Blick auf das Tal der Könige von Luxor

Panorama de la Vallée des Rois vu de Luxor

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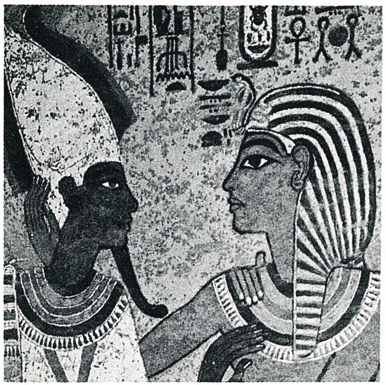

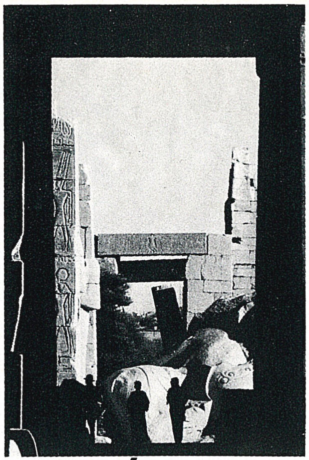

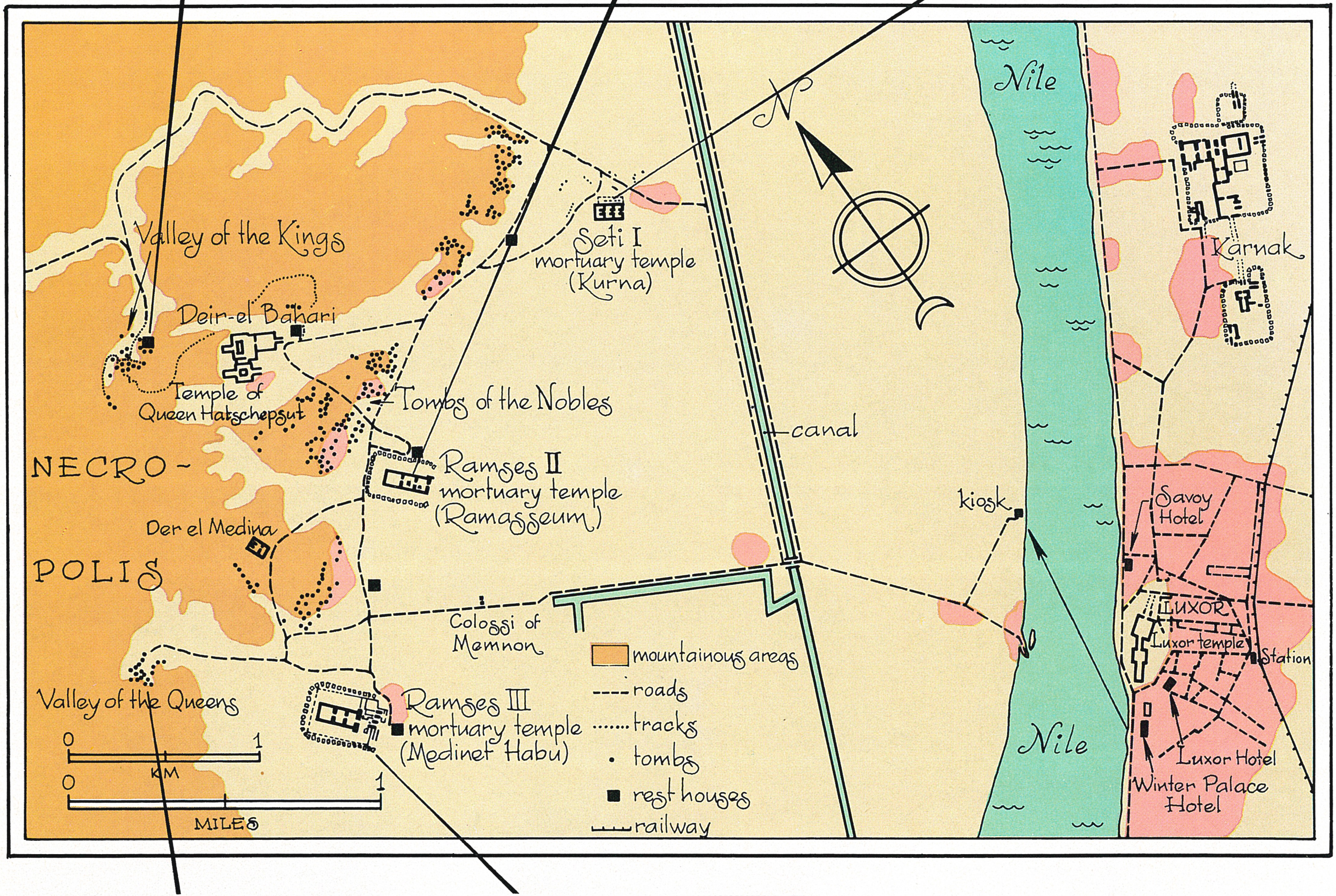
Nile
N
Valley of the Kings
Seti I
mortuary temple
(Kurna)
Karnak
Deir-el Bahari
Temple of
Queen Hatschepsut
Tombs of the Nobles
canal
NECRO-
POLIS
Ramses II
mortuary temple
(Ramasseum)
kiosk
Savoy
Hotel
Der el Medina
LUXOR
Luxor temple
Station
Colossi of
Memnon
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roads
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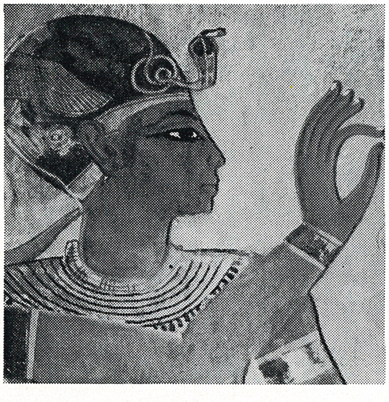
MILES
Nile
Luxor Hotel
Winter Palace
Hotel



Gurna

The distant Egyptian past lives – as contradictory as it may seem – on, in the Valley of the Dead, the area enclosed by rocky cliffs on the West Bank of the Nile across from Luxor and Karnak. Here Pharaohs, queens and nobles from the 18th to 20th dynasties (1567–1085 B.C.) were interred in graves of stone. The visitor to the area can to some extent be transported back to ancient Egypt by visiting the village of Gurna (1–2) where people are living and houses standing such as one encounters on the frescoes.

Jenseits des Nils bei Luxor lebt das alte Ägypten auf doppelte Weise weiter. Doppelt deshalb, weil hier im Dorf Gurna noch im Stil der Vorfahren gelebt wird und man dieses Leben in realistischer Wiedergabe auf den Abbildungen der Königs- und Edlen-Gräber aus der 18. bis 20. Dynastie (1567–1085 v.Chr.) wiederfindet.

L'antiquité égyptienne est toujours présente sur la rive occidentale du Nil, en face de Louxor, que ce soit dans le village de Gourna (1–2) et dans la vallée des Rois, dont les tombes, qui datent des XVIIIe, XIXe et XXe dynasties sont décorées de scènes quotidiennes.

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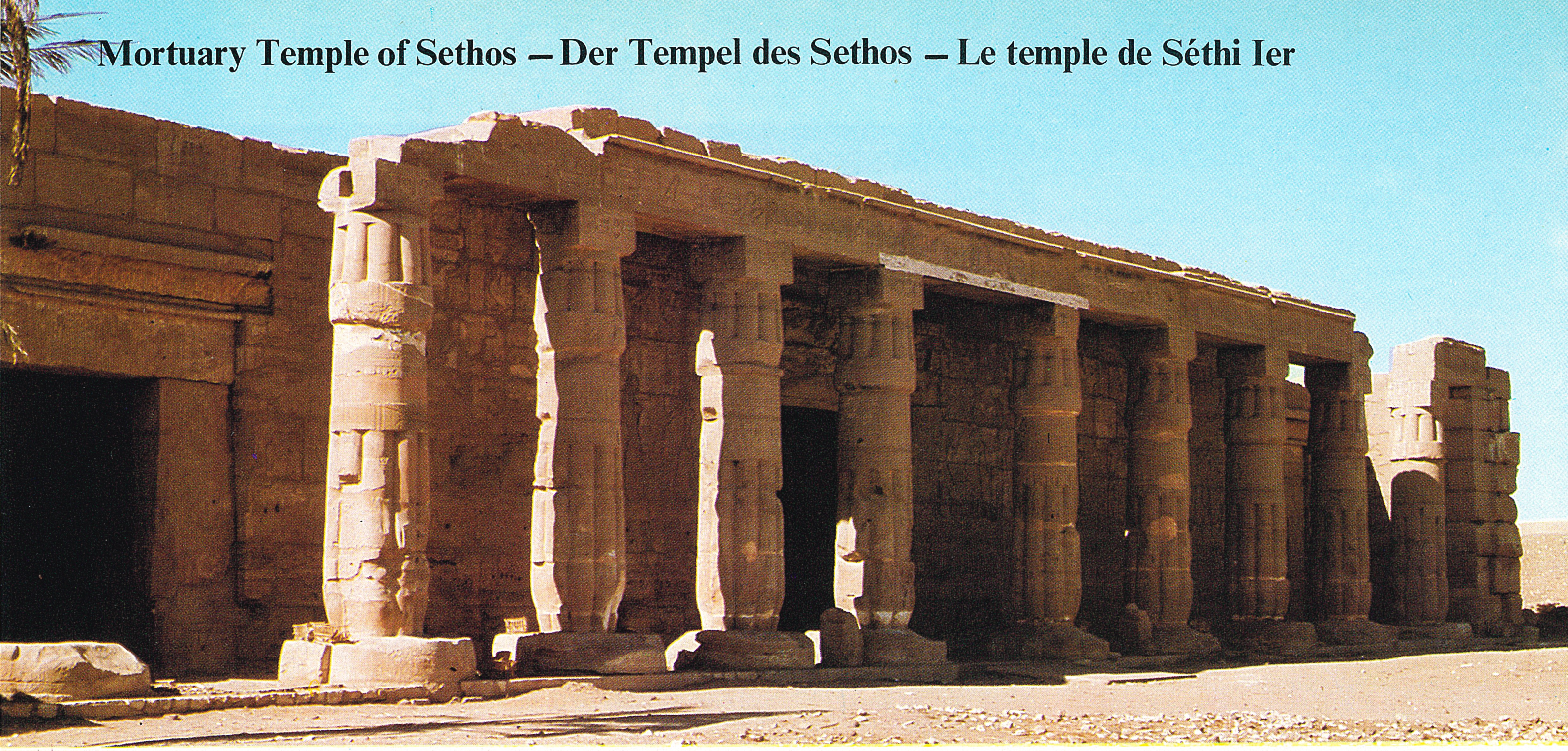
Mortuary Temple of Sethos – Der Tempel des Sethos – Le temple de Séthi Ier



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Departed Pharaohs lived on in their mortuary temples where a pharaoh's cult was kept alive and his great deeds were commemorated for posterity. Sethos I built such a temple. Sethos' son, Ramses II, completed his father's and grandfather's building. The colonnades show the size and proportions of the structure (3). The walls of a maze of rooms and hallways are covered with reliefs (4–5) which portray the usual themes to an unusual perfection.

Verstorbene Pharaonen lebten weiter in ihren Totentempeln. Sethos I. baute einen solchen Tempel, dessen Kolonnaden die Grösse des Komplexes deutlich machen (3). Die Mauern (4–5) sind überdeckt mit Reliefs.

Les pharaons morts continuaient à vivre dans leurs temples funéraires. Les proportions imposantes de celui de Séthi Ier sont illustrées par la hauteur de ses colonnes (3). Des bas-reliefs en décorent les murs (4–5).

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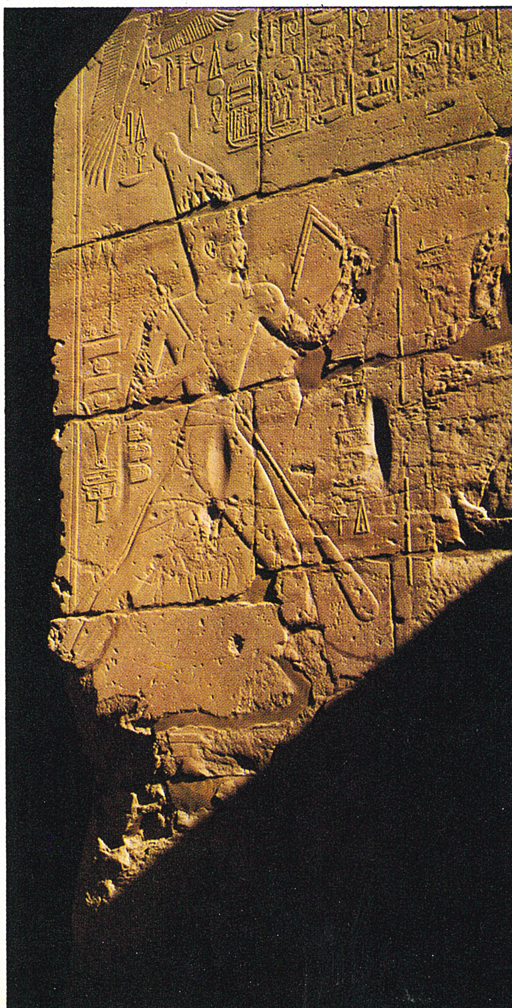

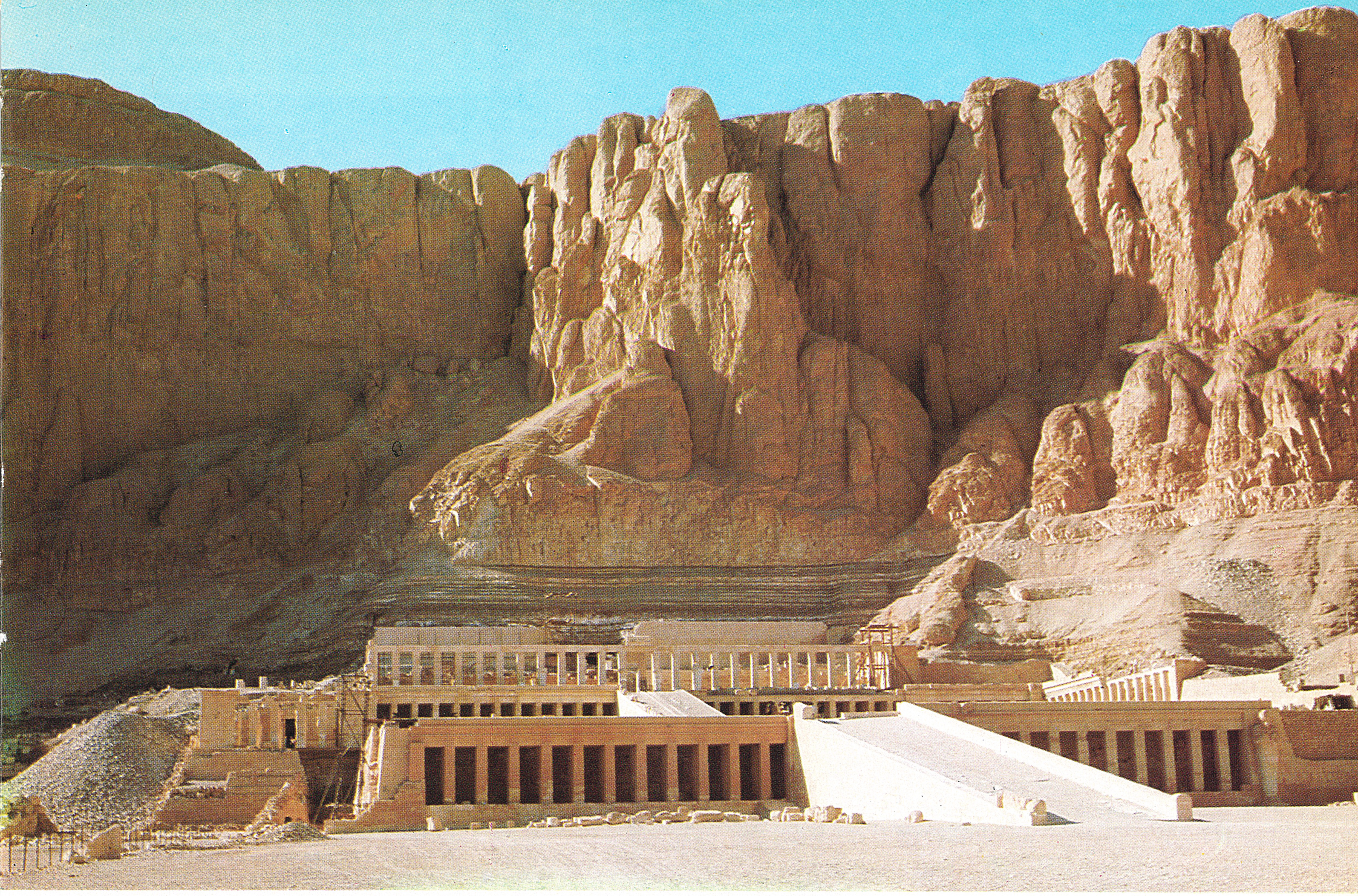

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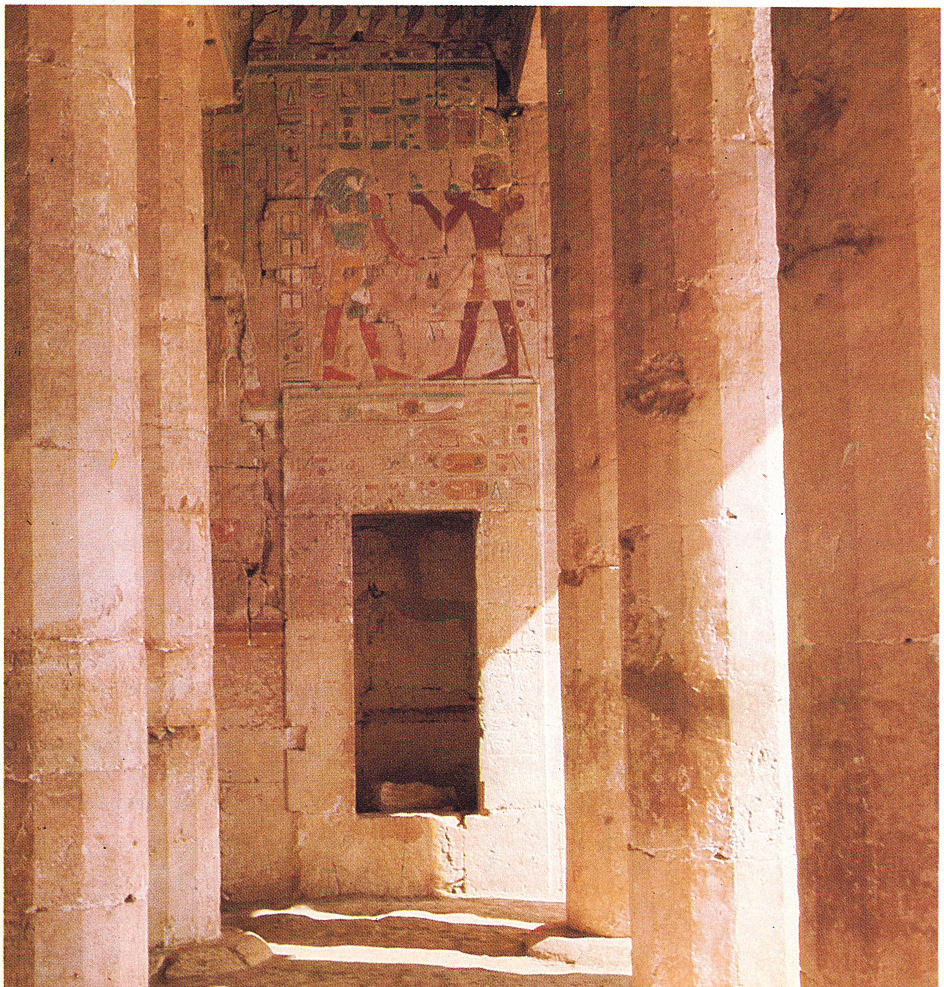

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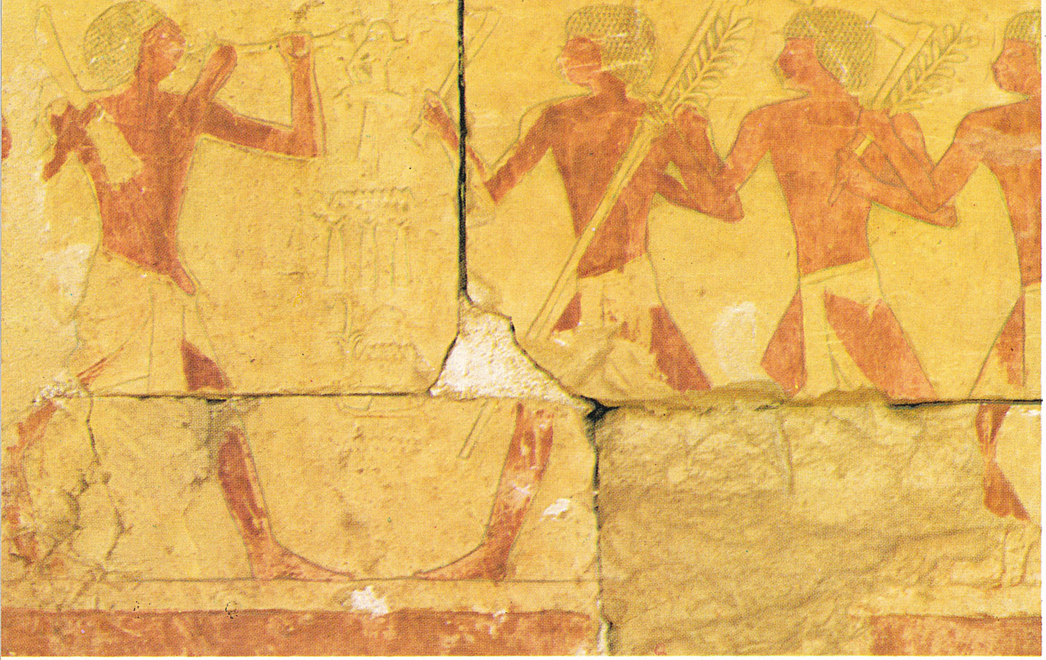
Deir-el-Bahri

One of the fascinating women from Egyptian history is Queen Hatshepshut, daughter of Tuthmosis I and wife of her half-brother Tuthmosis II. She herself managed after his death to seize power, partly under the guise of regent. She dressed as a man ; pictures show her with the ceremonial beard and the signs of monarchy reserved only for a man. Hatshepshut governed not as a queen but as a king, in which capacity she devoted herself, not to wars of conquest as did her father, but among other things to the building of monuments.

The obelisks in the temple complex at Karnak still bear witness to this : one to this very day stands erect, the other lies in pieces by the sacred lake. Queen Hatshepshut herself selected the site of her funerary temple in the heart of the valley of Deir-el-Bahri where the temple forms a single entity surrounded by yellow clifs (6). Her architect, Senmut, followed the original concept of his queen and built a complex laid out on three ascending levels that rise gradually from the valley. On both sides colonnades (7,



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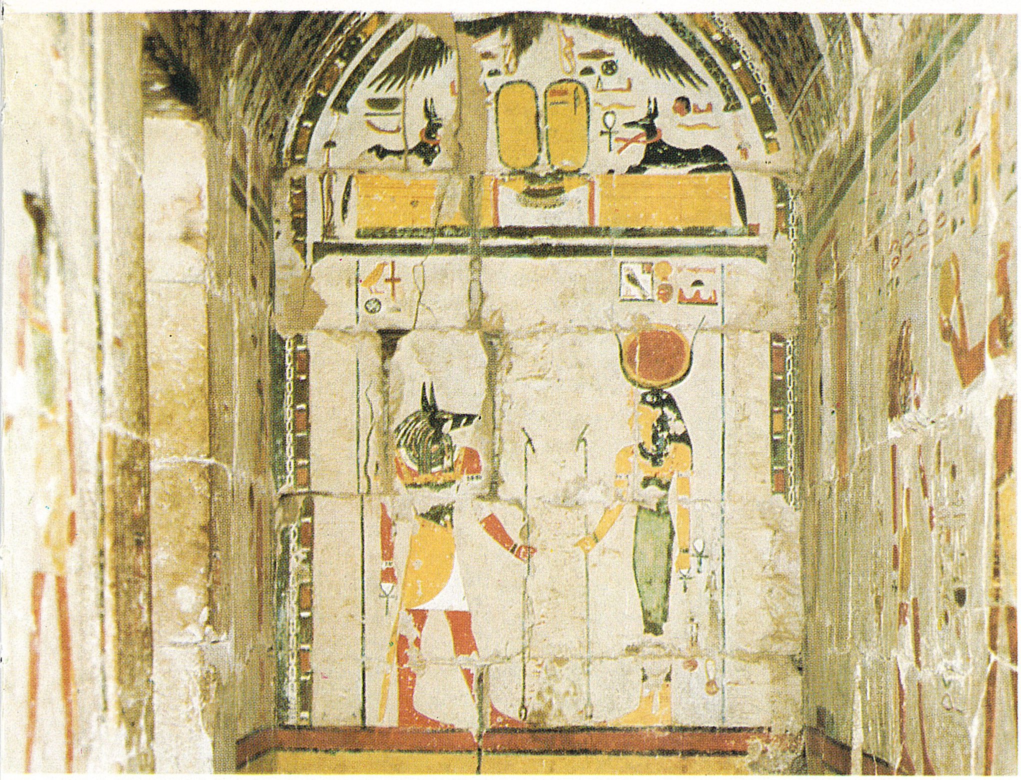
detail 10) enclosed the temple carved from the rock. The inner walls of the colonnades contain a wealth of paintings (8, 9, 10) which in the birth gallery (right of the entrance) were to establish the succession of the queen of Amun. The most striking show the naval expedition that she dispatched to the legendary land of Punt, situated in present-day Somalia. The reliefs show the villages with their three houses, inhabitants and grazing cattle. They show the Egyptian fleet and the transport of aromatic trees for the making of incense, fowls, cattle and all sorts of objects. Other red colored reliefs show the merry return of the expedition (8) to their homeland. To the right of the entrance is a chapel dedicated to Anubis, god of the underworld, in which he is portrayed as a jackal (11).
On the other side is the chapel of Hathor in which the head of the goddess forms the capitals (12) of the columns. The chapel contains numerous reliefs, among others those of the sacred Cow-goddess Hathor (13). Hatshepshut's reign ended after 21 years. Her successors removed many reminders of her, damaged her portraits or replaced them by those of later rulers. In our era the temple was fitted out as a cloister by Christian monks. During Napoleon's expedition to Egypt in 1798 the temple was rediscovered and has since been excavated in detail.

Eine faszinierende Figur in der Geschichte der Pharaonen ist Königin Hatshepshut, Tochter von Thutmosis I. Sie war die Nachfolgerin ihres Vaters, kleidete und benahm sich wie ein Mann, widmete sich jedoch mehr der Architektur als der Kriegsführung. In Deir-el-Bahri baute sie ihren eigenen Totentempel, der eine sehr eindrucksvolle Bauweise gehabt haben muss. (6) Er ist in drei Etagen gebaut, und an beiden Seiten befindet sich ein Säulengang. (7, Detail 10) Seine Innenmauern sind mit zahlreichen Malereien verziert. (8, 9, 10) Eine von ihnen schildert die Rückkehr einer Expedition aus dem Land Punt. (8) Eine der Kapellen ist Anubis, dem Gott der Unterwelt, geweiht. (11) In der Kapelle der Göttin Hathor, Göttin von Musik, Tanz, Liebe und Fruchtbarkeit, tragen die Kapitäle das Bild der Göttin. (12) Ein anderes Relief zeigt die Göttin als Kuh. (13) Ihre Nachfolger entfernten viele Erinnerungen an ihr Leben. Der



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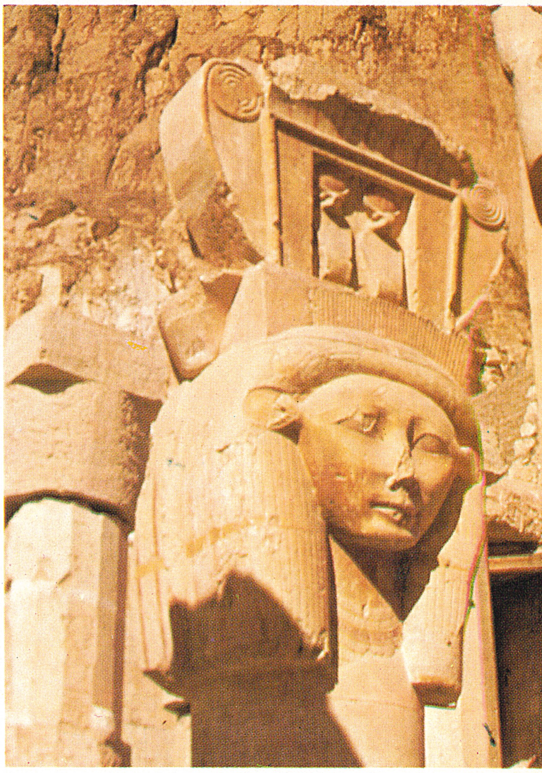

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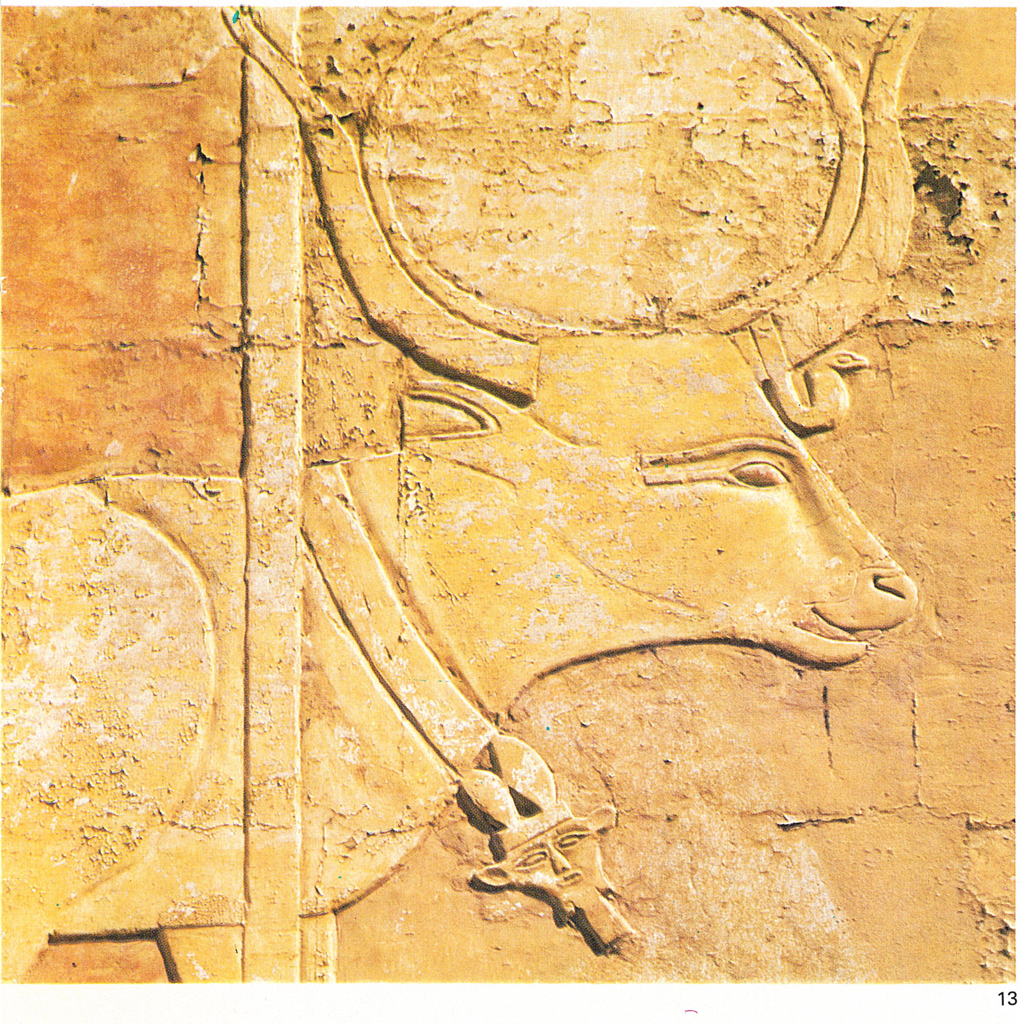
Tempel wurde im Jahre 1798 wiederentdeckt und wird seitdem restauriert.



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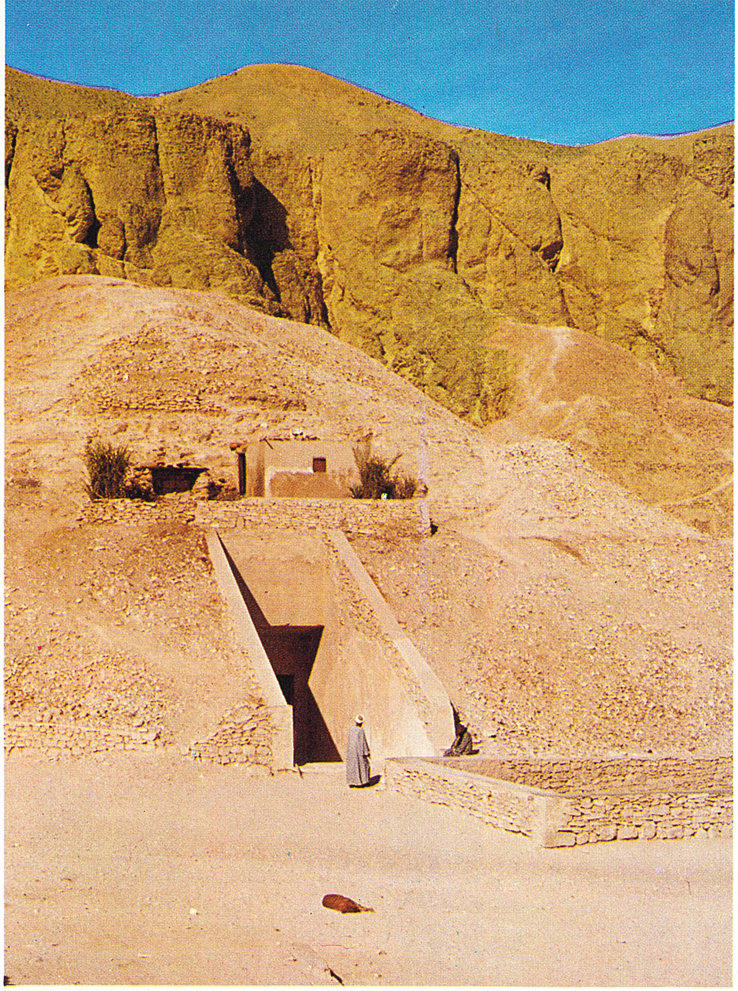
Personnalité fascinante de l'histoire pharaonique, la reine Hatshepsout succéda à son père Thoutmôsis Ier. Si elle s'habillait et vivait en homme, elle préférait se consacrer à l'architecture qu'à la guerre. Elle se fit construire un temple funéraire (6) à Deir el-Bahari. L'ensemble s'élève en trois paliers au-dessus de la vallée. Des colonnades l'encadrent de part et d'autre (7). De nombreuses peintures rehaussent les murs intérieurs (8,9,10). L'une d'elles montre retour d'une expédition au pays de Pount (8). Une chapelle est consacrée à Anubis, dieu des enfers (11). Les chapiteaux de la chapelle d'Hathor représentent la tête de la déesse (12). Un autre relief montre la déesse sous les traits d'une vache (13). Les successeurs de la reine détruisirent nombre de témoignages de son règne. Le temple fut redécouvert en 1798 et a fait depuis lors l'objet de restaurations.



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Tutankhamun

One of the greatest finds in archaeology took place in 1922 when at the foot of a sheer cliff (15) the grave of Pharaoh Tutankhamun (1361–1352 B.C.) was discovered.

Sixteen steps (14) led down to a door on which the seals appeared to have been broken. The thieves, however, had not penetrated beyond the hall. Because of his short reign he was an unimportant Pharaoh, but the treasures of his grave have elevated him to the best-known of Egyptian rulers.

The actual burial chamber is small but the paintings of religious subjects are still as fresh as they were more than 3300 years ago. In the chamber lies an open sarcophagus (17, 23) with the outermost coffin containing the mummified body of Tutankhamun. The gold-plated mask with its eyes open has an impressive realism (17). The wall behind the Pharaoh is covered with paintings of six baboons from the Book of the Dead (16) and paintings of the rituals of the death. The north wall of the Tomb shows the reception of the Pharaoh in the Kingdom of the Dead: Tutankhamun

15

embraces Osiris (18) while his Ka (20) supports him from behind. His successor vizier Aye (22), wearing a leopard skin, performs the traditional ceremony of the opening of the Mouth, Eyes and Nose of the mummified Pharaoh, who is represented as Osiris (19). The centre party shows Tutankhamun (21) facing the goddess Nuth.

Die Entdeckung des Grabes von Tut-ench-Amun (1922) ist eine der aufsehenerregendsten in der Geschichte der Archäologie gewesen. (15) Eine Treppe (14) führt zu einer ehemals von Dieben aufgebrochenen Tür, jedoch sind die Diebe nicht weiter vorgedrungen als zur Eingangshalle. Im anschliessenden Raum befindet sich ein Sarkophag (17, 23) mit der Mumie von Tut-ench-Amun. Auf der Mauer dahinter sieht man sechs Paviane aus dem Totenbuch (16). Auf einer anderen Mauer ist der Empfang im Totenreich wiedergegeben. Der Pharao umarmt Osiris. (18) Sein Ka (20) unterstützt ihn dabei. Sein Nachfolger Aye (22) vollzieht eine traditionelle Handlung, bei welcher der Pharao als Osiris dargestellt ist. (19) Tut-ench-Amun vor der Göttin Nuth. (21)

Une découverte archéologique sensationnelle fut la découverte de la tombe de Toutankhamon (15). Un escalier (14) conduit à une porte. Dans la chambre se trouve le sarcophage (17,23) qui renfermait la momie du pharaon. Sur le mur, derrière le sarcophage: six babouins empruntés au livre des morts (16). Sur un autre mur: le pharaon embrasse Osiris (18), tandis que son Ka le soutient (20). Son successeur Aï (22) devant le pharaon représenté en Osiris (19). Toutankhamon devant Nout (21).

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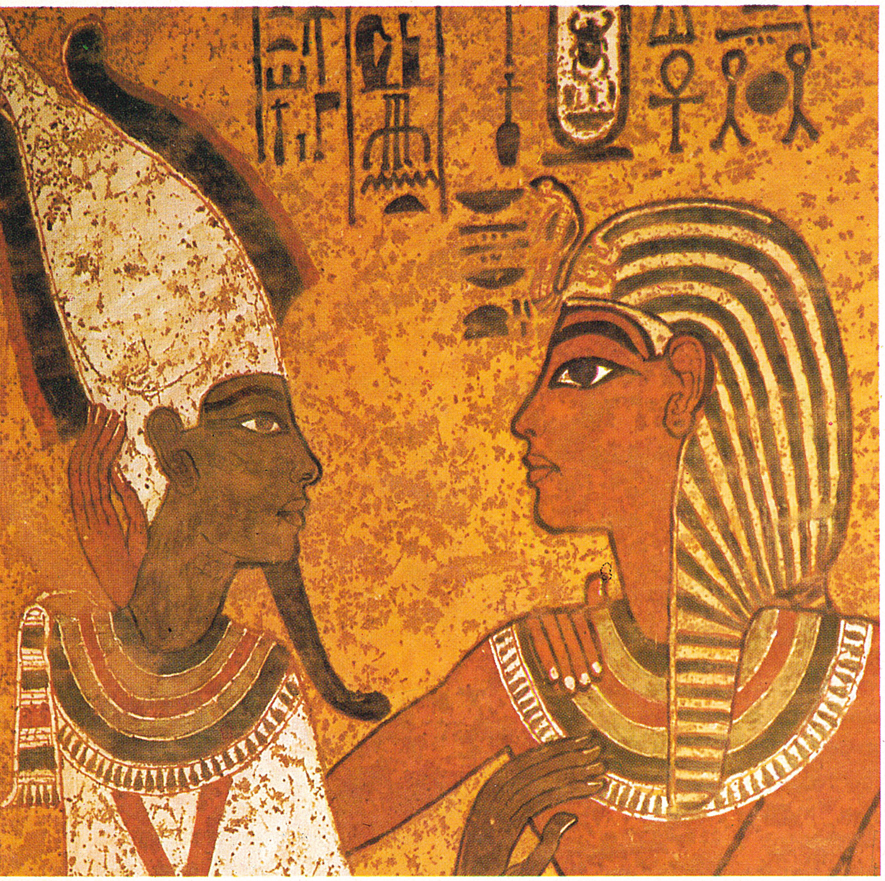

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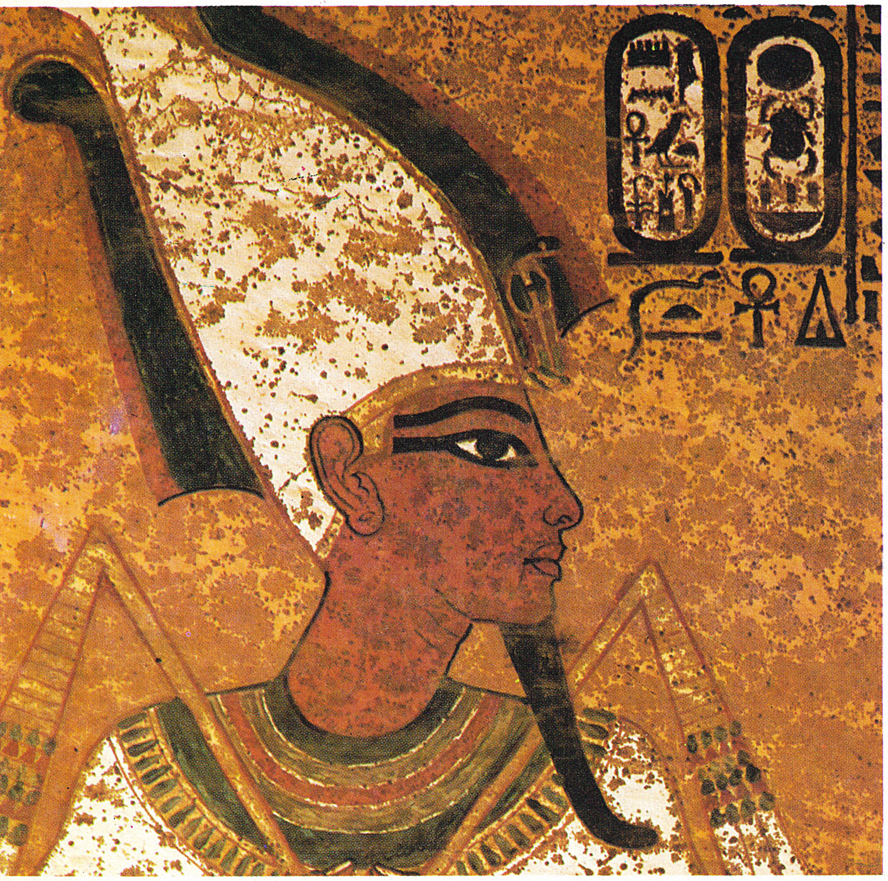

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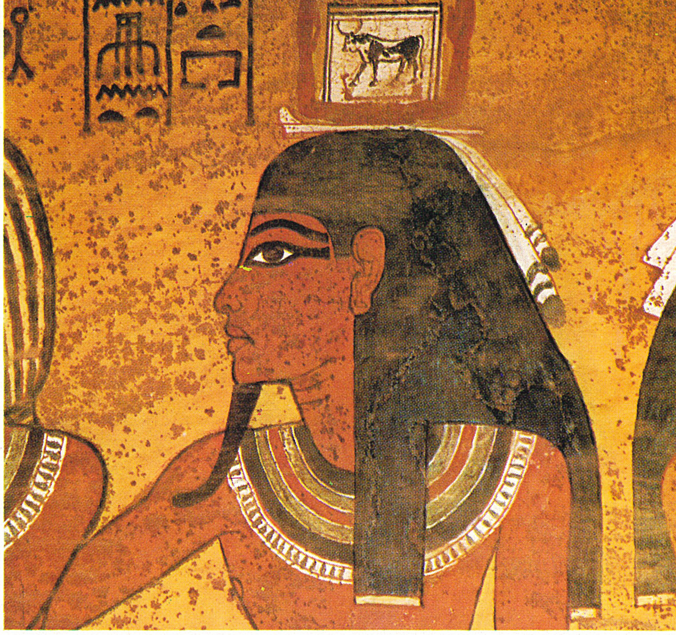

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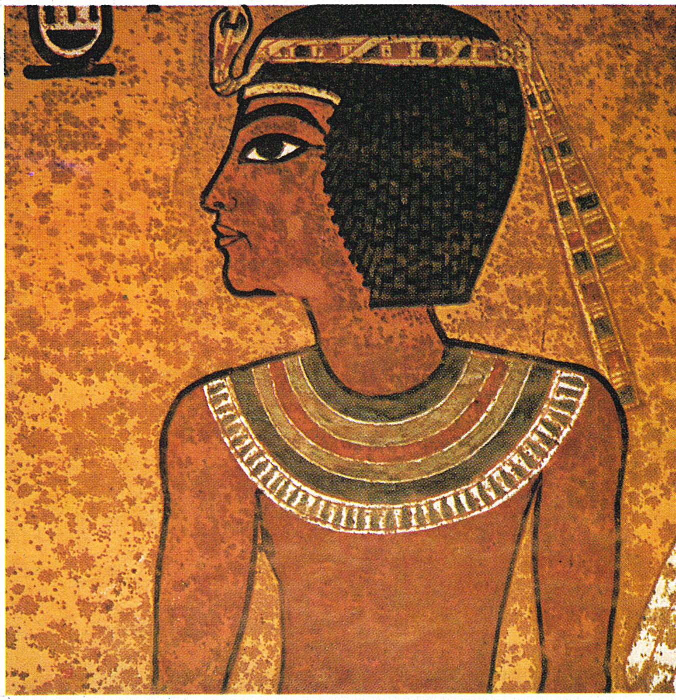

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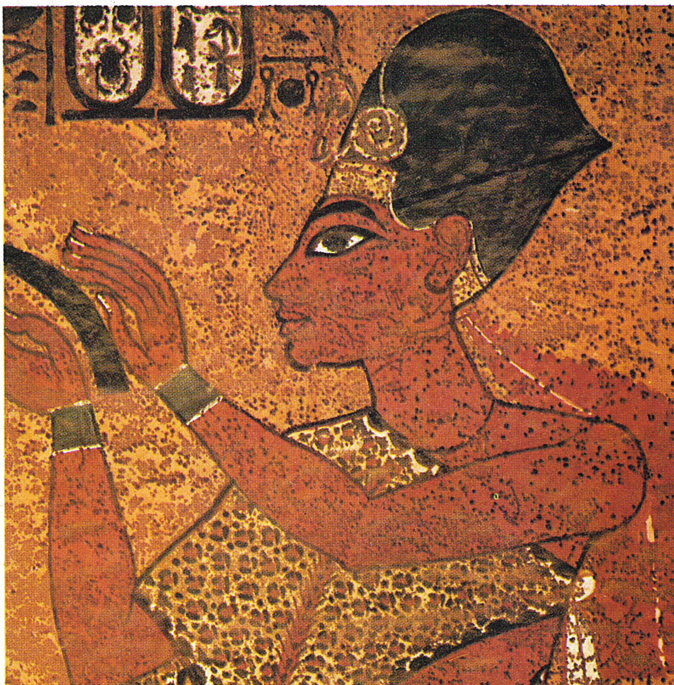

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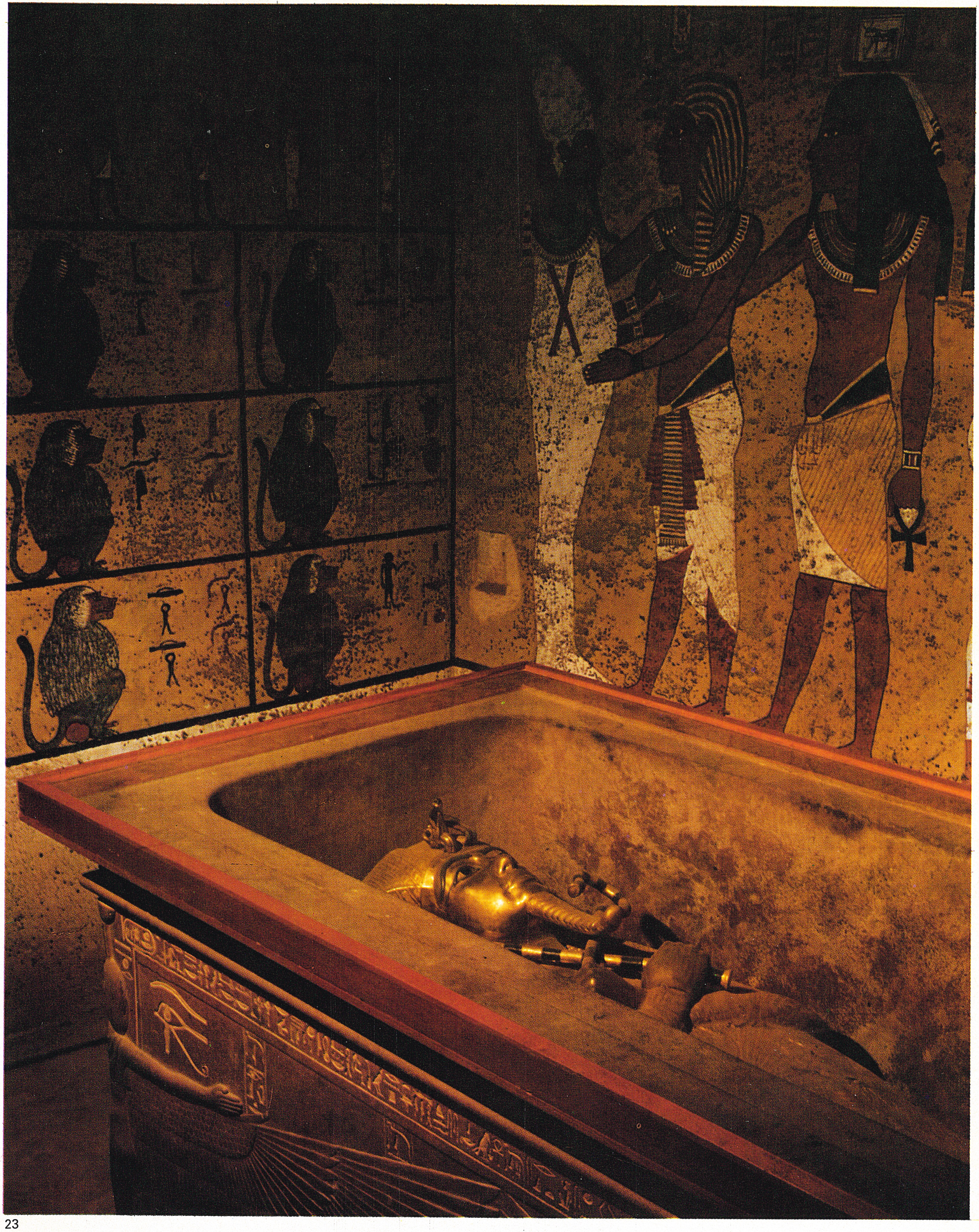


Sethos I

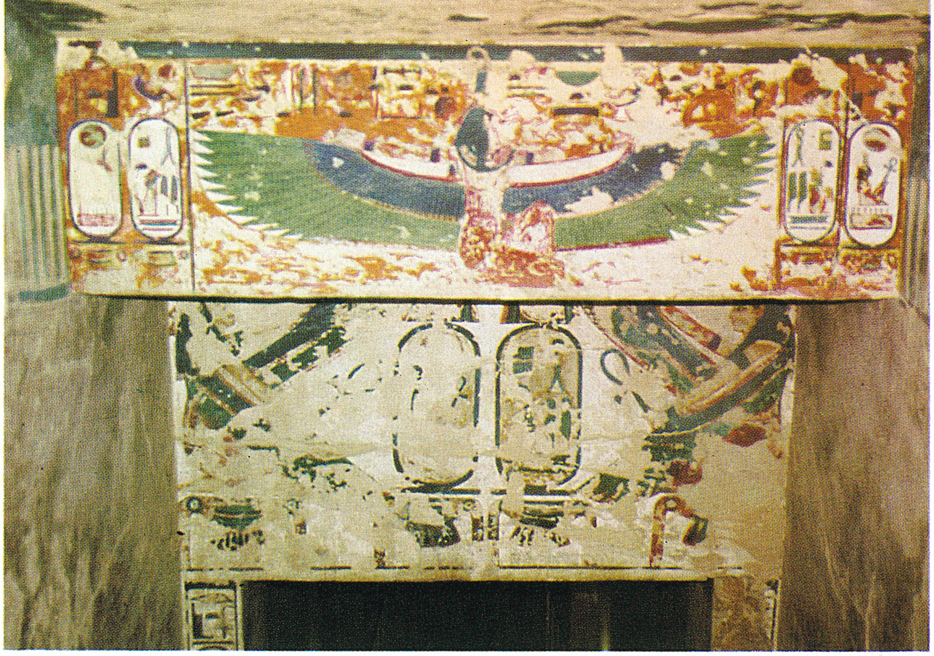
For Pharaoh Sethos I (1304–1290 B.C.) the largest tomb was built about 1300 B.C.: first a long hall with the winged sundisk (24) above the door. All of the walls and ceilings of the tomb., are covered with hieroglyphs (26), and scenes from mythology.

Impressive are the darkly painted ceilings in the burial chamber (25, 30) on which constellations and gods attend the passage of the sun through the night.

The crocodile god and hippopotamus goddess are to be found in two groups of figures facing each other. The Pharaoh himself is portrayed with Hathor and column (27). Another wall shows in sparkling colors how the god Amun is transported by boat (28).

In the crypt of the tomb of Amenophis II still stands his now-vacant sarcophagus (29).

Das grösste Grab ist das von Sethos I. (1304–1290 v.Chr.) (24) Eingangshalle mit der geflügelten Sonnenscheibe. (26) Mauer mit Hieroglyphen und mythologischen Szenen. (25, 30)



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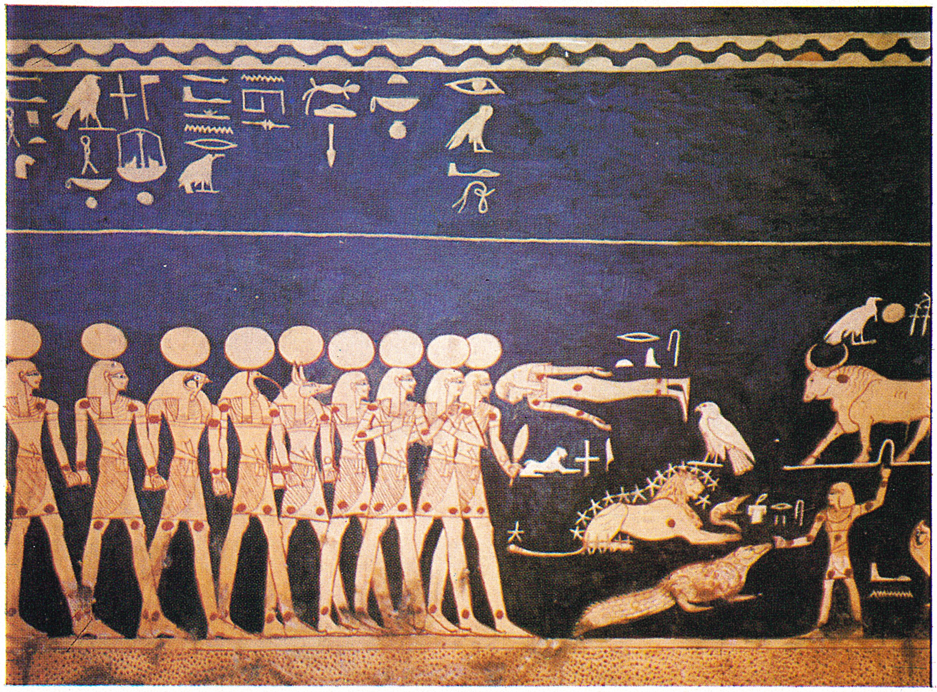

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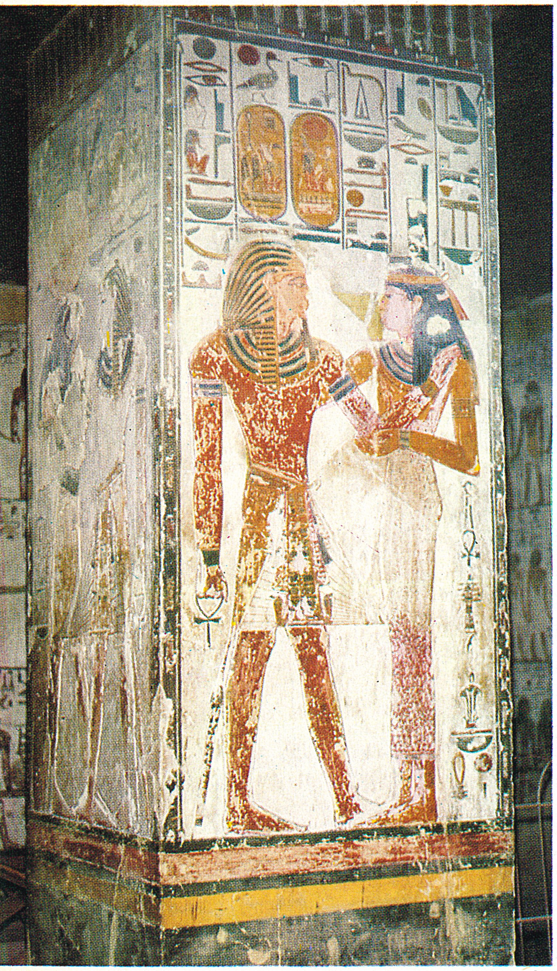

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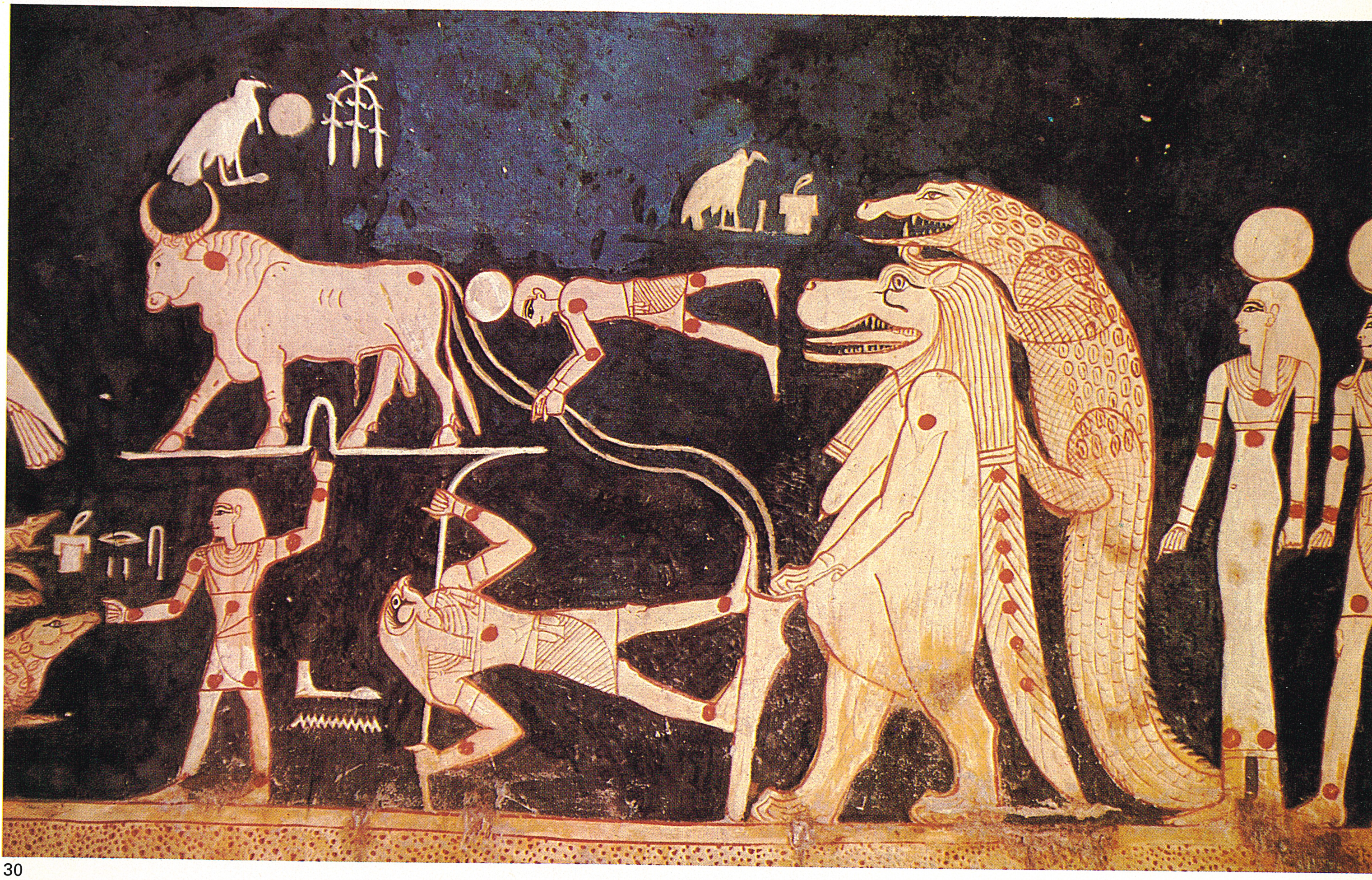
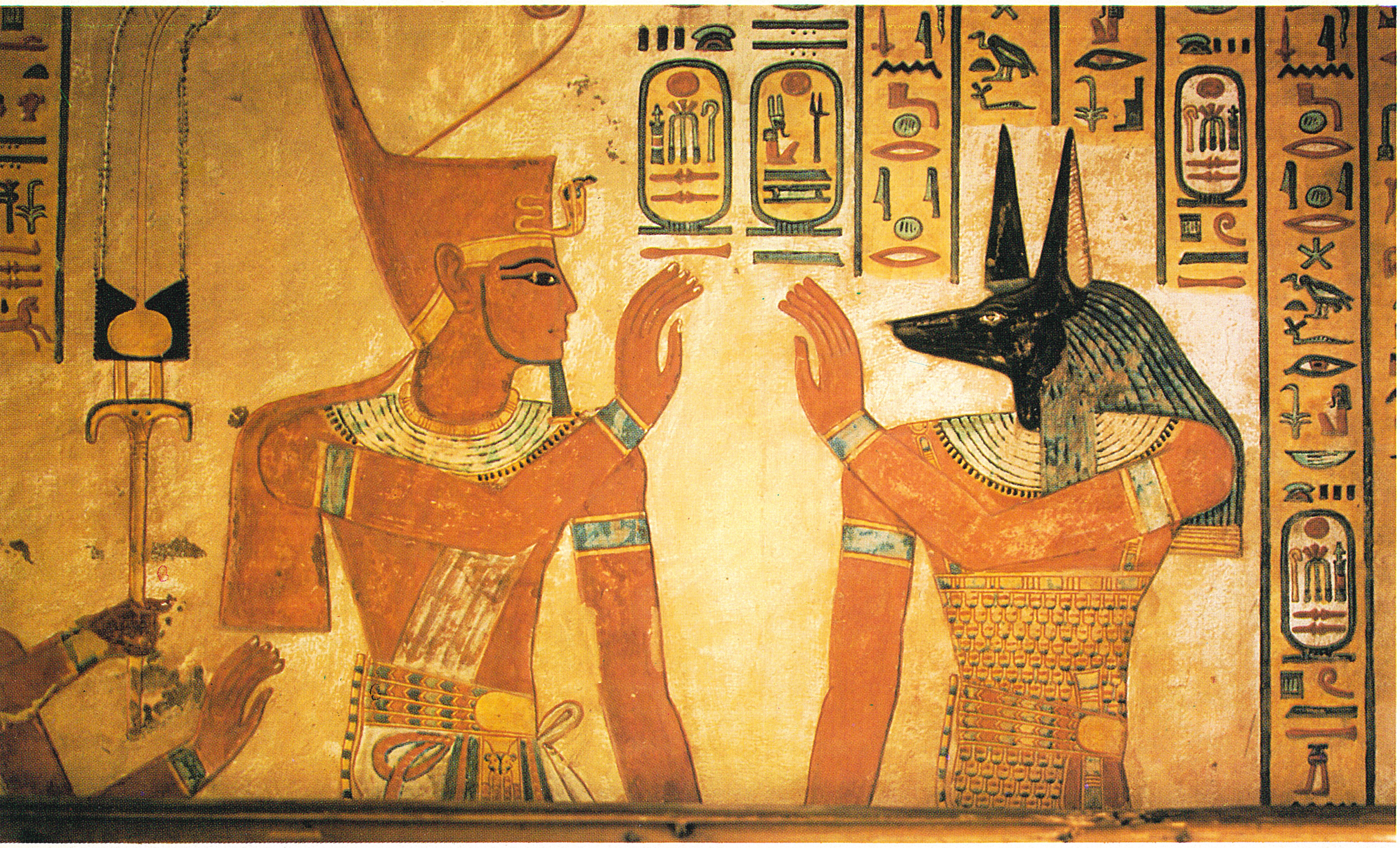
Sternbilder und Götter in der Grabkammer. (27) Sethos mit Hathor. (28) Amun wird mit einem Boot befördert. (29) Der Sarkophag von Amenophis II.

La tombe la plus grande est celle de Séthi Ier (1304–1290 av. J.-C.). On y voit un disque solaire ailé au-dessus de la porte (24), des murs ornés d'hiéroglyphes (26) et des scènes mythologiques: figures et divinités astrales dans la chambre funéraire (25,30), Séthi lui-même en compagnie d'Hathor (27), Amon transporté en barque (28). La tombe d'Aménophis II avec le sarcophage du pharaon (29).





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Nobles – Edlen – Nobles

Dozens of graves of queens, princesses and princes lie in the Valley of the Queens: some simple and without decoration, others with a wealth of colorful frescoes. One of the most beautiful is the grave in which Nefertari, wife of Ramses II was interred. The entrance (33) and the walls are very richly decorated with lifelike paintings of the goddess herself and the gods escorting her to the Kingdom of the Dead (34). In the tomb of Amun-Hir-Khopshef, a son of Ramses III who died at an early age and was buried among the queens, Ramses leads his son to the gods. The Pharaoh is to be seen with Anubis (31) and at the offering of incense (32). The bright colors and fine execution also come out clearly in the detail where Ptah greets the dead prince in the hereafter (35).
More than 300 tombs of powerful nobles of the New Kingdom Pharaohs lie hidden in the cliffs of the valley (36). The tombs are mostly small but most possess an unprecedented abundance of frescoes which are a splendid source of information about daily life 3000 years ago. One of the most attractive tombs is that of Sennofer, keeper of the gardens of Amun under Pharaoh Amenhotep II. He had his grave painted with scenes from his life as a gardener. Just as he had lived among the vine tendrils, so did he want to live on (39) in the hereafter under ceilings of purple grapes. Sennofer himself figures on the walls many times in the company of his wife (37).
The grave of Sennutem, a high palace official, contains scenes of quite varied nature. One fragment shows the

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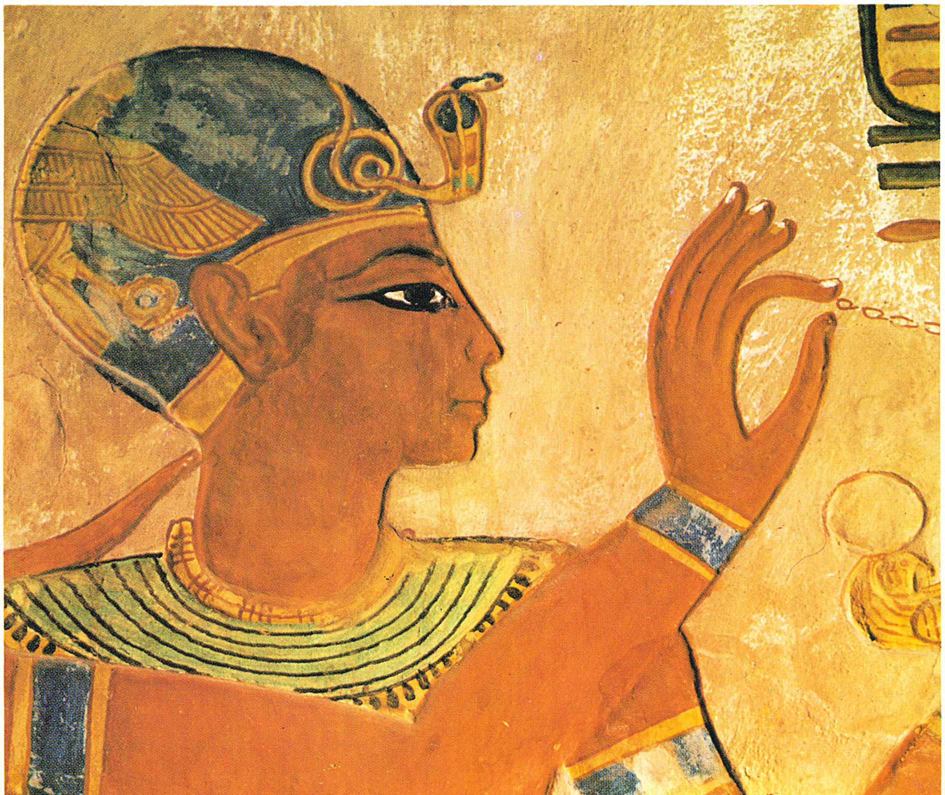

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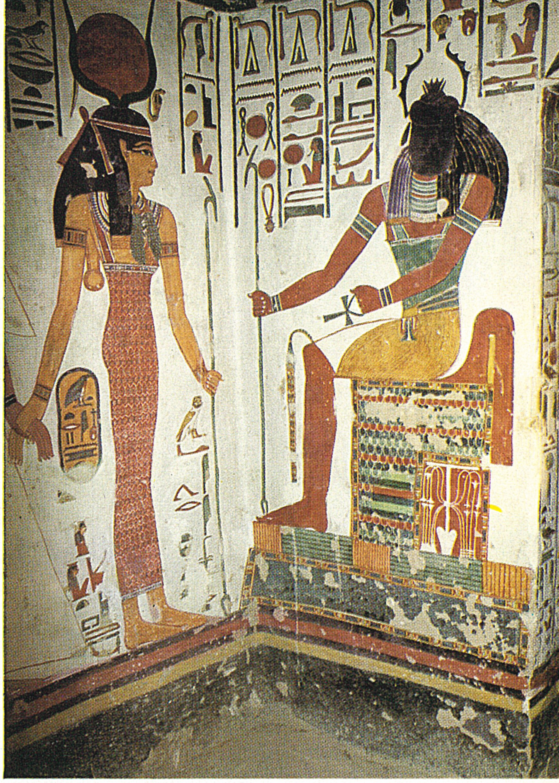

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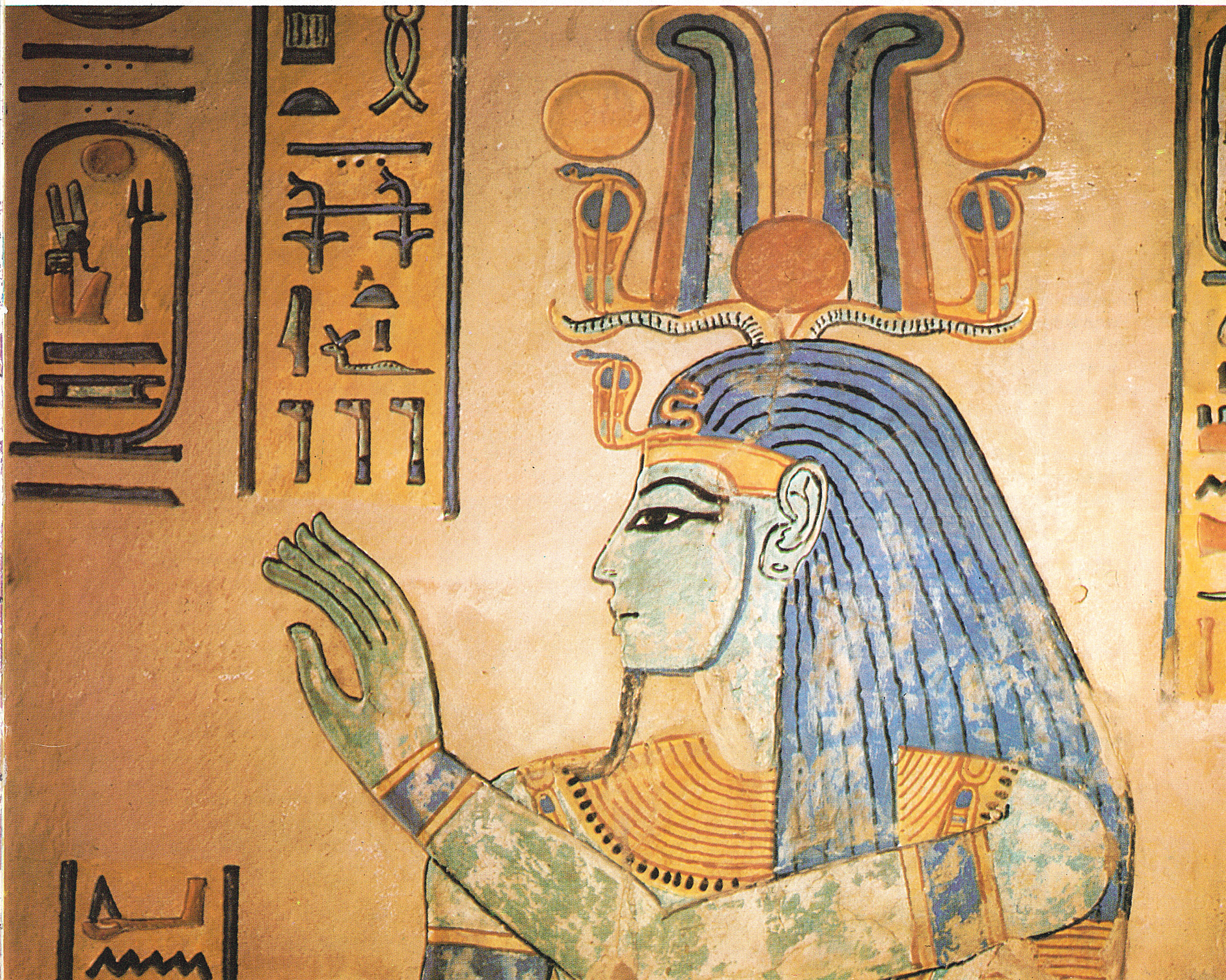

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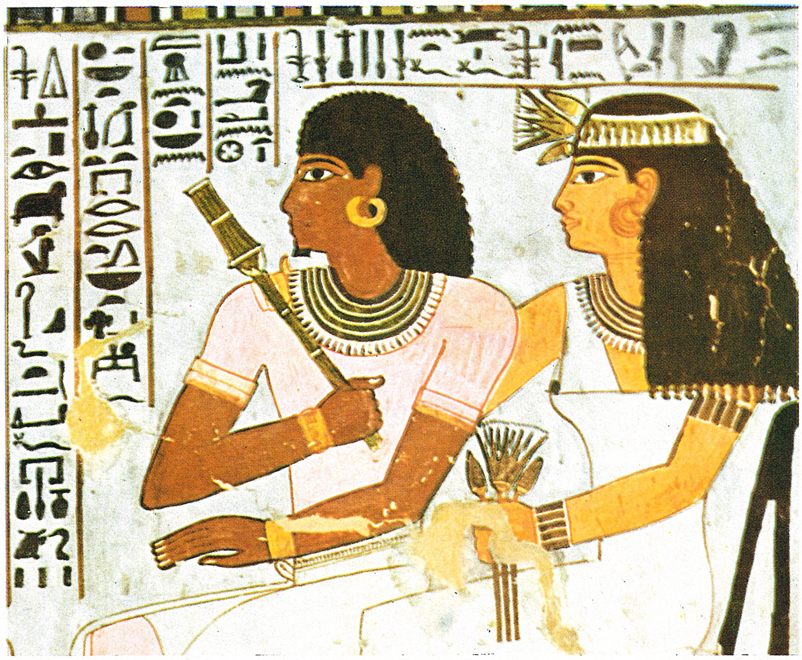

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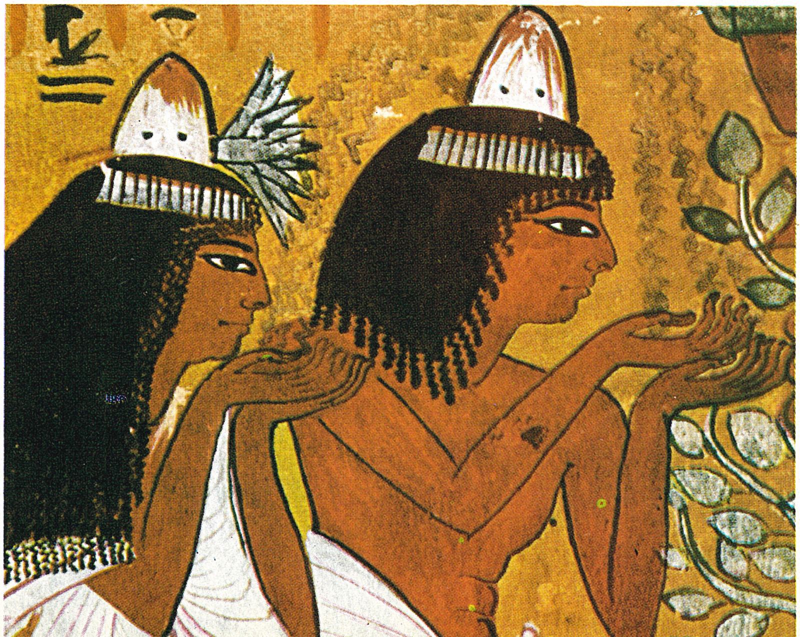
deceased with his wife, both kneeling before the heavenly goddess Nut (38). Striking is the portrayal of Anubis, the jackal headed god of embalming, preparing the deceased for burial (42). The mummy has been placed on a lion-bier and the ritual of Osiris is being performed. Worthy of note are the scenes in the tomb of Nakht, overseer of the royal granaries under Tuthmosis IV, built around 1420 B.C. The tomb contains paintings of harvesting and threshing, of a blind harpist and diaphanously clothed dancing girls. Another fragment shows a number men slaughtering and dressing a sheep (40). In the tomb of Menna, an overseer likewise of the landed estates under Tuthmosis IV is to be found a wealth of detailed pictures of harvests, feasts and all sorts of activities.
One fragment (41) shows, besides the gathering and winnowing of the harvest, the deceased himself who looks on from a portal at the punishment of a farmer for nonpayment of taxes.



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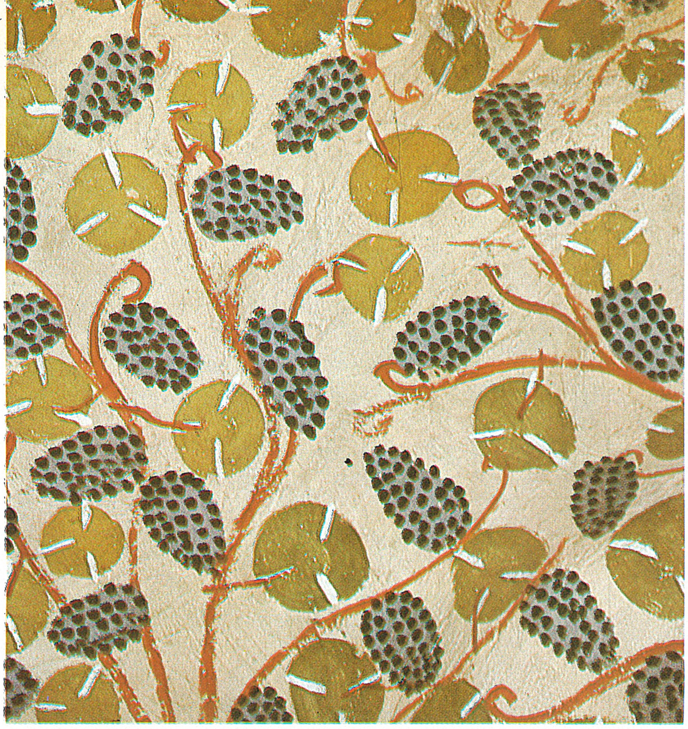

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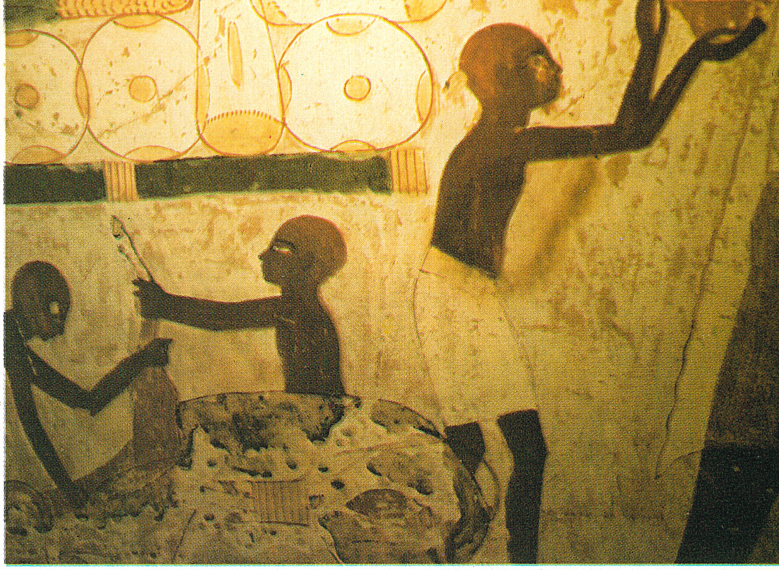

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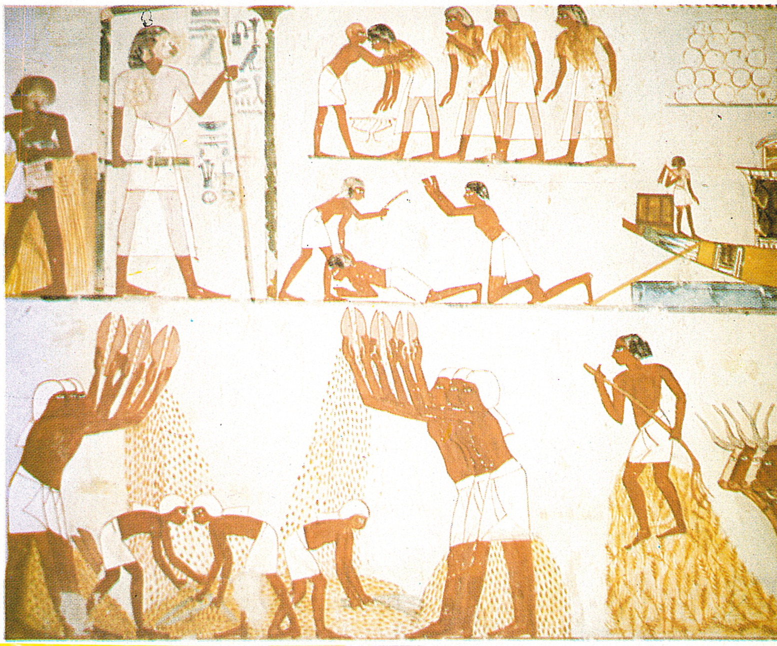
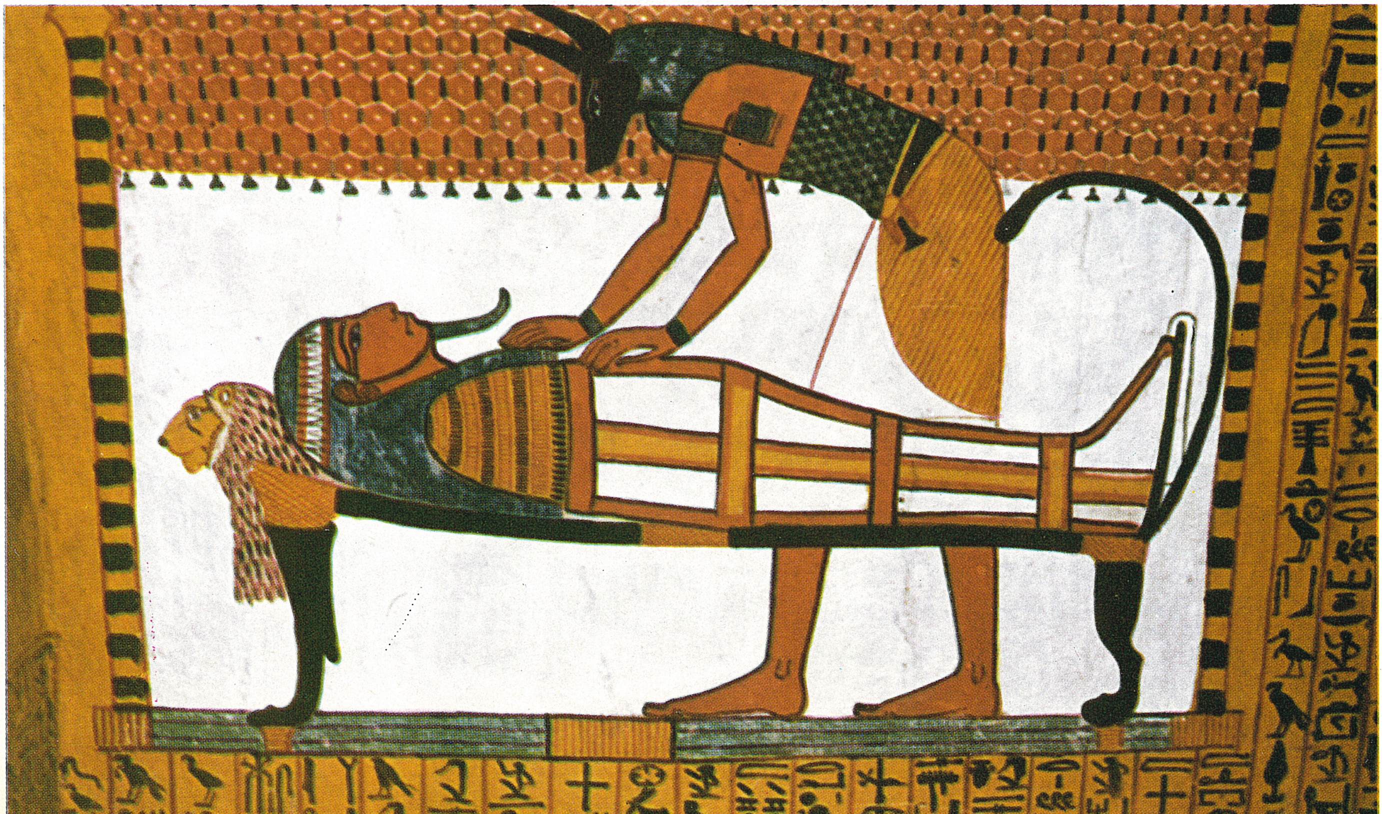


One of the most striking tombs is Ramose's, minister to Amenhotep IV, the future Akhenaten, in El Amarna. Ramose was one of the first to embrace Akhenaten's new religion and his tomb is of great value because of its execution in the new realistic style of the Amarna period. The paintings show a funeral procession in which men carry the deceased to his grave (43) and professional mourners who still after 3300 years make us hear their wails of sorrow and mourning: they stretch their arms up to the bier, cover their heads with ashes and give their tears free flow (44). The older style, that prior to the breakthrough, lived on to see an unprecedented culmination in the splendidly detailed image of Ramose, his wife and women of his retenue (45). The reliefs are executed in a whitish-yellow stone on which as the sole spots of color almond-shaped eyes and eyebrows are painted.



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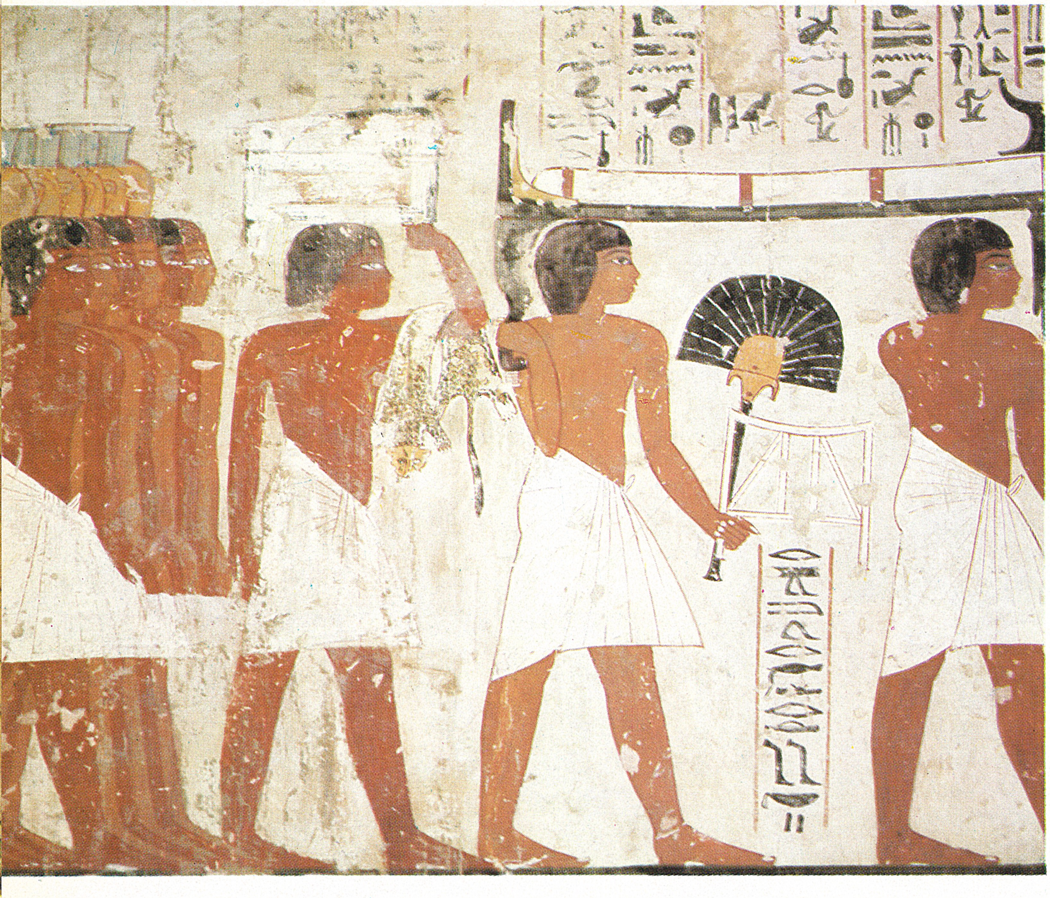

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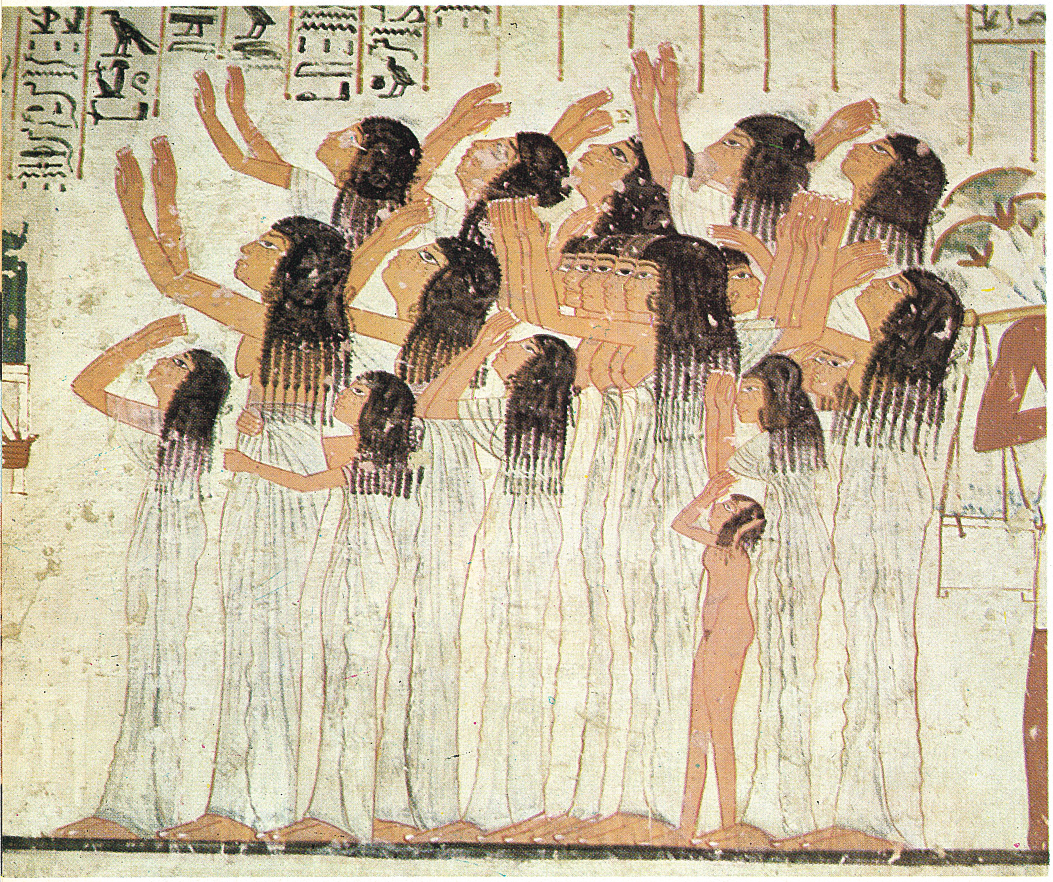
Viele Königinnen, Prinzessinnen und Edle sind in diesem Tal begraben. Einige von ihnen in einfachen, andere in mit Gemälden und reichen Dekorationen ausgestatteten Grabkammern. Eines der schönsten Gräber ist das von Nefertari, der Frau Ramses II. Der Eingang und die Mauern (33–34) sind mit sehr lebendigen Farben versehen. (31) Anubis mit Ramses II. im Grab von Prinz Amun-Hir-Khopshef, Sohn von Ramses. (35) Ptah begrüsst den Prinzen im Jenseits. (36) Einige der ca. 300 Gräber von Edlen des Neuen Reiches im Tal. (37, 39) Malereien im Grab von Sennofer und (38, 42) Sennutem (40) Ein Fresko im Grab von Nakht. (41) Abbildungen von Erntetätigkeiten im Grab von Menna. (43-45) Eines der bemerkenswertesten Gräber gehörte Ramose, Minister von Amenhotep IV. Die Bilder zeigen eine Totenprozession. Die Reliefs seiner Frauen und Dienerinnen zeichnen sich durch die detaillierte Wiedergabe aus.



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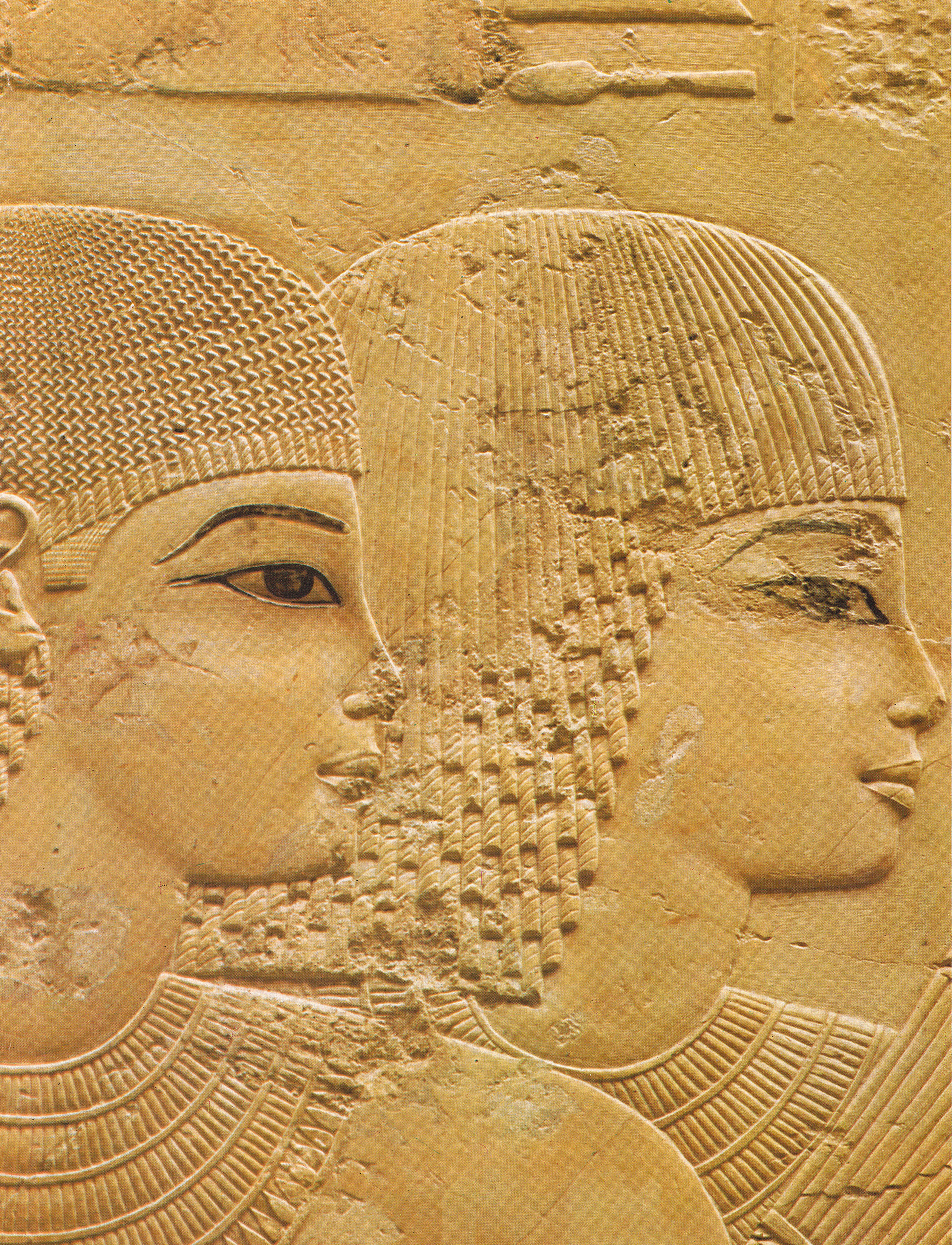
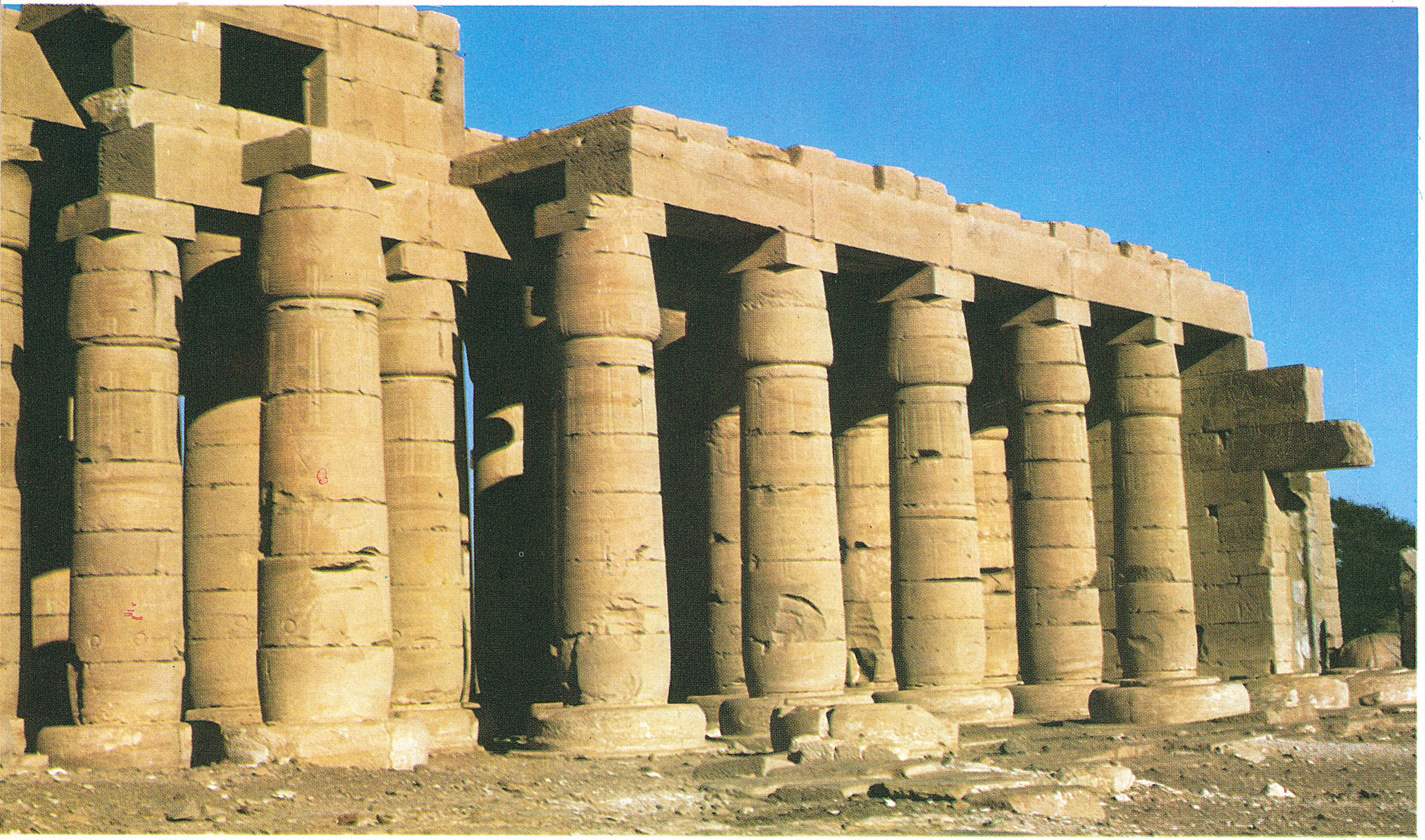
Nombre de reines, de princes et de princesses sont ensevelis dans la vallée des Reines, tantôt simplement, tantôt dans des tombes richement décorées. L'une des plus belles est celle de Nefertari, femme de Ramsès II : l'entrée et les murs portent des peintures aux couleurs encore fraîches (33–34). Dans la tombe du prince Amon-Hir-Khopshef, fils de Ramsès III, on voit Ramsès III en compagnie d'Anubis (31) et Ptah saluant le prince dans l'au-delà (35). Quelques 300 sépultures de nobles du Nouvel Empire sont creusées dans cette vallée (36). Peintures des tombes de Sennefer (37,39), Sennoutem (38,42) et Nakht (40). Travaux agricoles dans la tombe de Menna (41). Une des tombes les plus surprenantes est celle de Ramose, ministre d'Aménophis IV (43–45). Les peintures représentent un cortège funèbre et un groupe de pleureuses. Les reliefs figurant sa femme et ses servantes se distinguent par la délicatesse de leur exécution.





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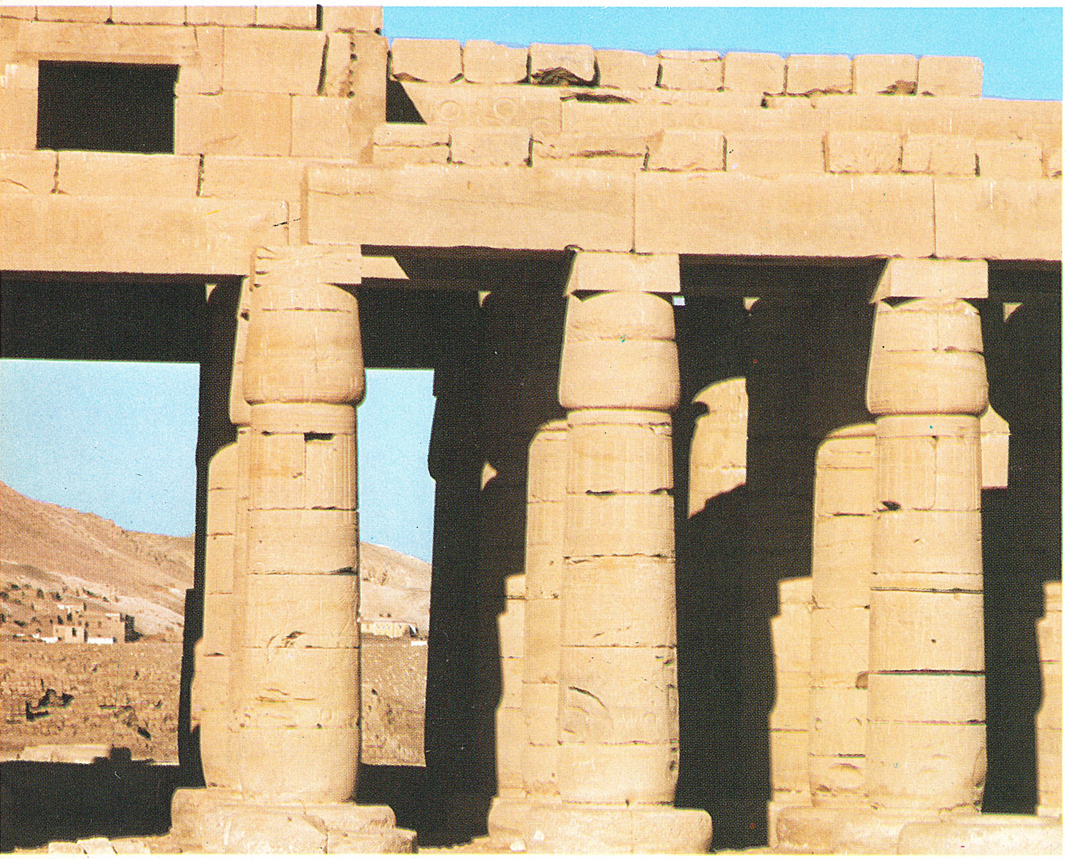

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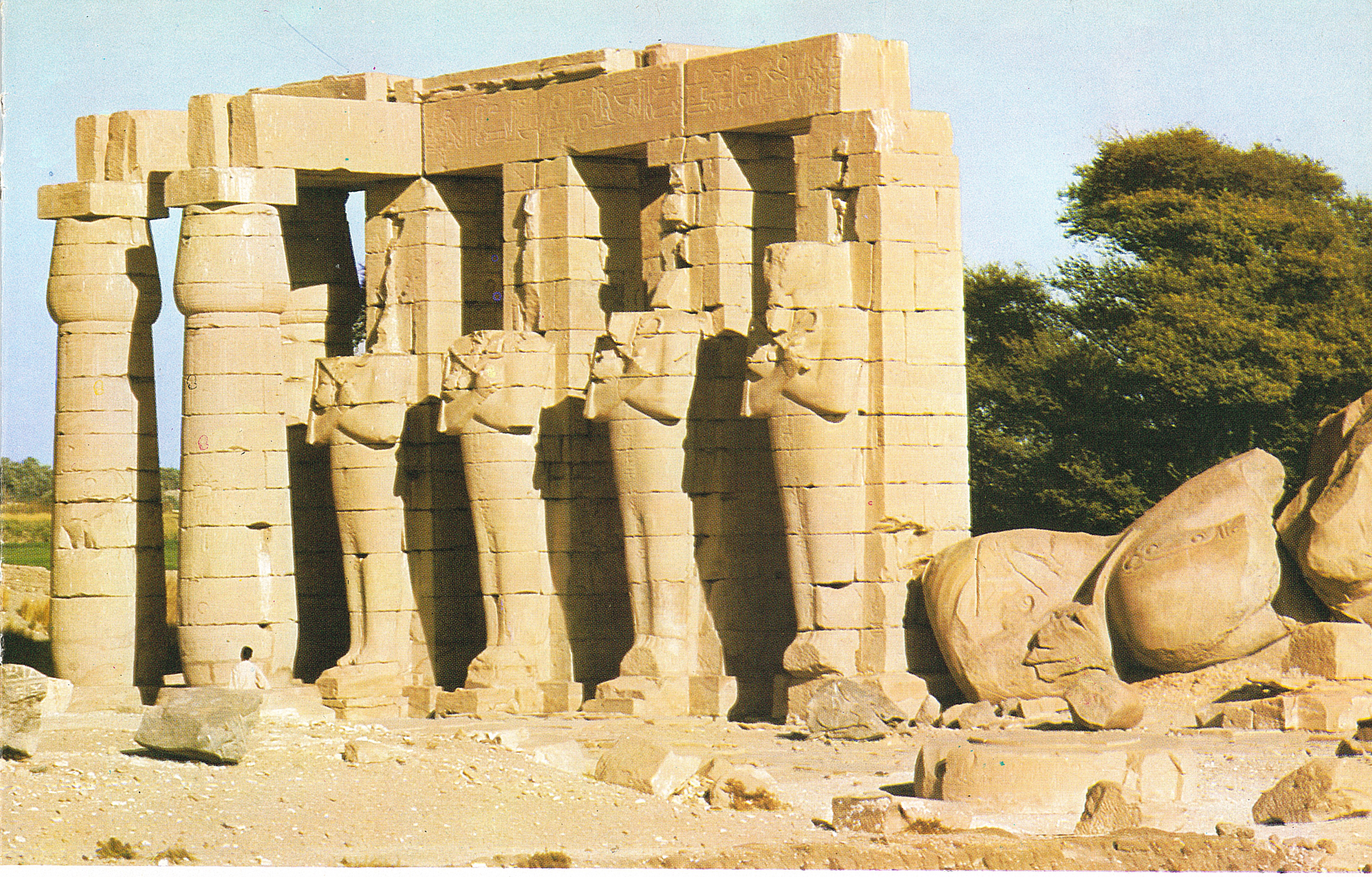
Ramesseum

One of the most imposing buildings of the Valley of the Dead is the mortuary temple of Ramses II, the pharaoh who by reason of his lengthy 67-year reign left his stamp on so much of Egypt. His buildings, temples and statues are to be found from the northern city of Memphis to the far south at Abu Simbel. His funerary temple lies for the most part in ruins, but the standing remains of the great pillared hall and the entrances still give a good impression of the imposing size of this building. The hall (46–47) holds three naves on which the outer columns are fitted with bud capitals and the inner with opened papyrus capitals (50).

On the heavy columns constructed of drums the Pharaoh is pictured offering sacrifices to the gods. The temple was dedicated to the state god Amun and was at the same time a training center for writers and painters. One of the most striking remains of the Ramesseum is the fallen and ruined colossus of Ramses himself: 59 feet (18 meters) with his



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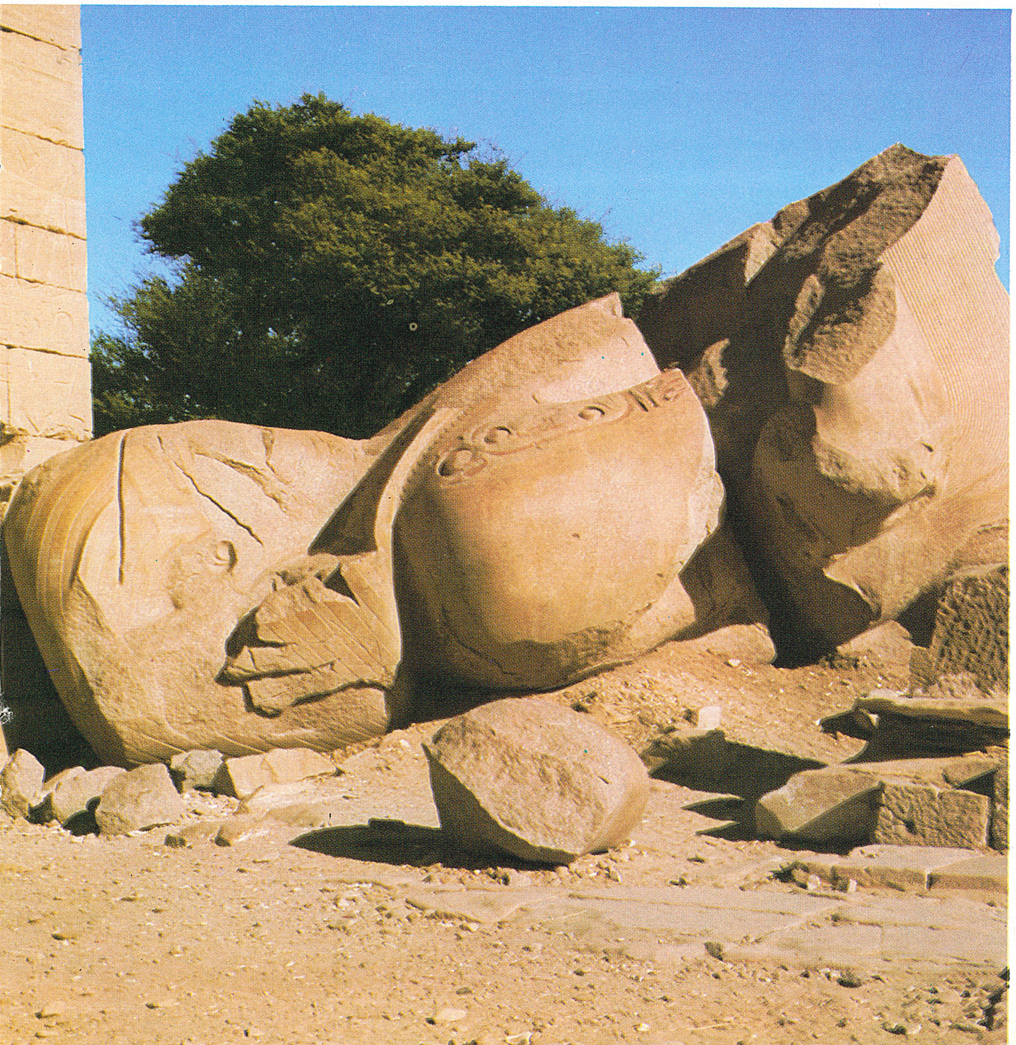

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crown as much as 75 feet (23 meters) high, weighing more than 1000 tons, hewn from one block of yellow-gray granite. The total shoulder breadth measures 22 feet (7 meters) and the forefinger is more than 3 feet (1 meter) long. It remains incomprehensible how the Egyptians managed to transport this statue in one piece from the quarries of Aswan far away in the south to the Valley of the Dead and to erect it there. The Persian king Cambyses is said to have destroyed it about 526 B.C. Though some parts have disappeared, the remains of the toppled statue form the most worthwhile sight in the complex (48, 49, 51).

The statue has fallen just in front of the western portal where four decapitated statues of Osiris grace the inside of the gateway (48).

The visitor who wants to absorb the magnitude of the complex should wander among the high columns of the Ramesseum, especially in that part where the ceiling has been preserved (50). It is here that the Festival processions passed through the temple complex on their journey to the sacred shrine, the 'Holy of Holies'. Walls and columns are in major part furnished with reliefs. Left of the passageway (51–52) the Pharaoh brings

Ramesseum

a sacrifice of incense to Ptah, one of the oldest Egyptian deities and later frequently identified with Osiris. On another pillar the Pharaoh stands opposite Horus, the god with the head of a falcon (53). In front of the Osiris columns by the entrance now stands only the head of another statue of Ramses (54) whose features and style illustrate how the sculptors idealized the Pharaoh.
The glorification by court artists of the indomitable Pharaoh is similarly evident from the battle scenes in which Ramses towers above his enemies who are conquered and trampled by his horse.
One of the walls in the great pillared hall shows Ramses' troops scaling the walls of Zapur with ladders and the king himself in his war chariot throwing himself at full tilt into the fray.
His enemies lie on the ground (55), his soldiers protected by battleshields clamber up ladders against the walls and towers of the enemy city (58). Other reliefs show moments from the ceremonies which made up an important part of life in and about the temples.

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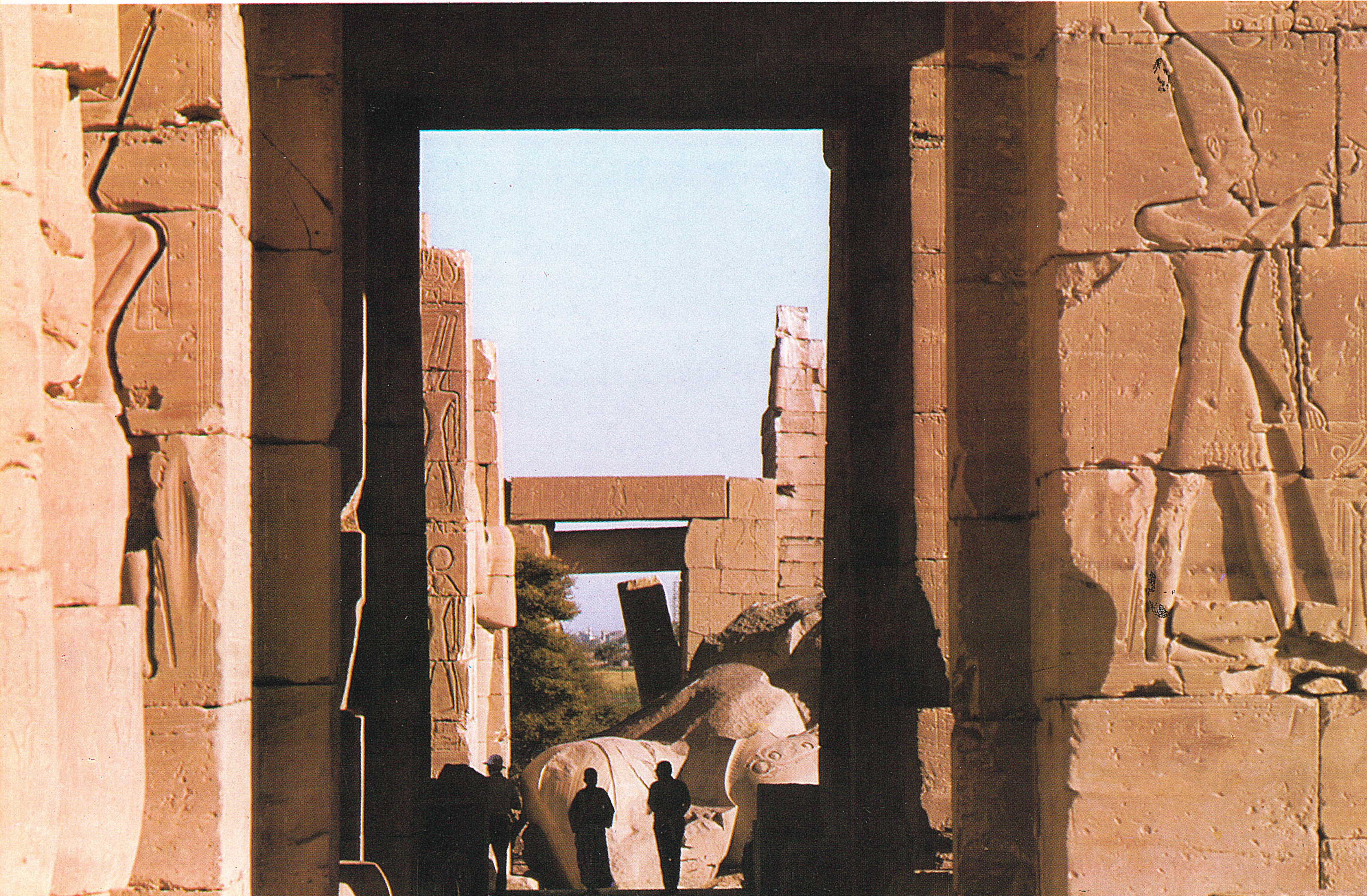

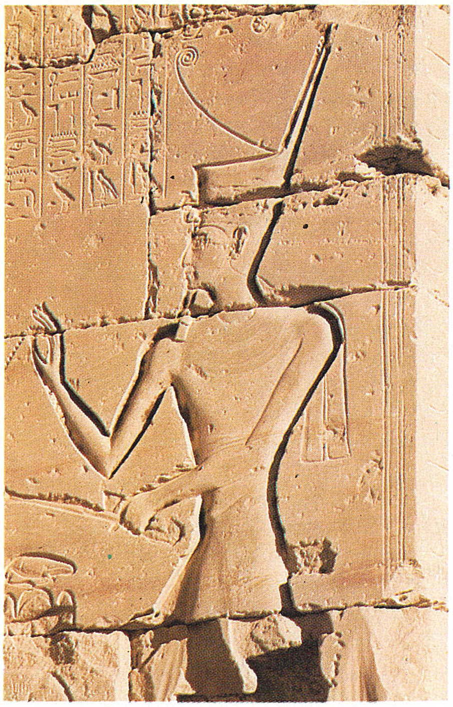

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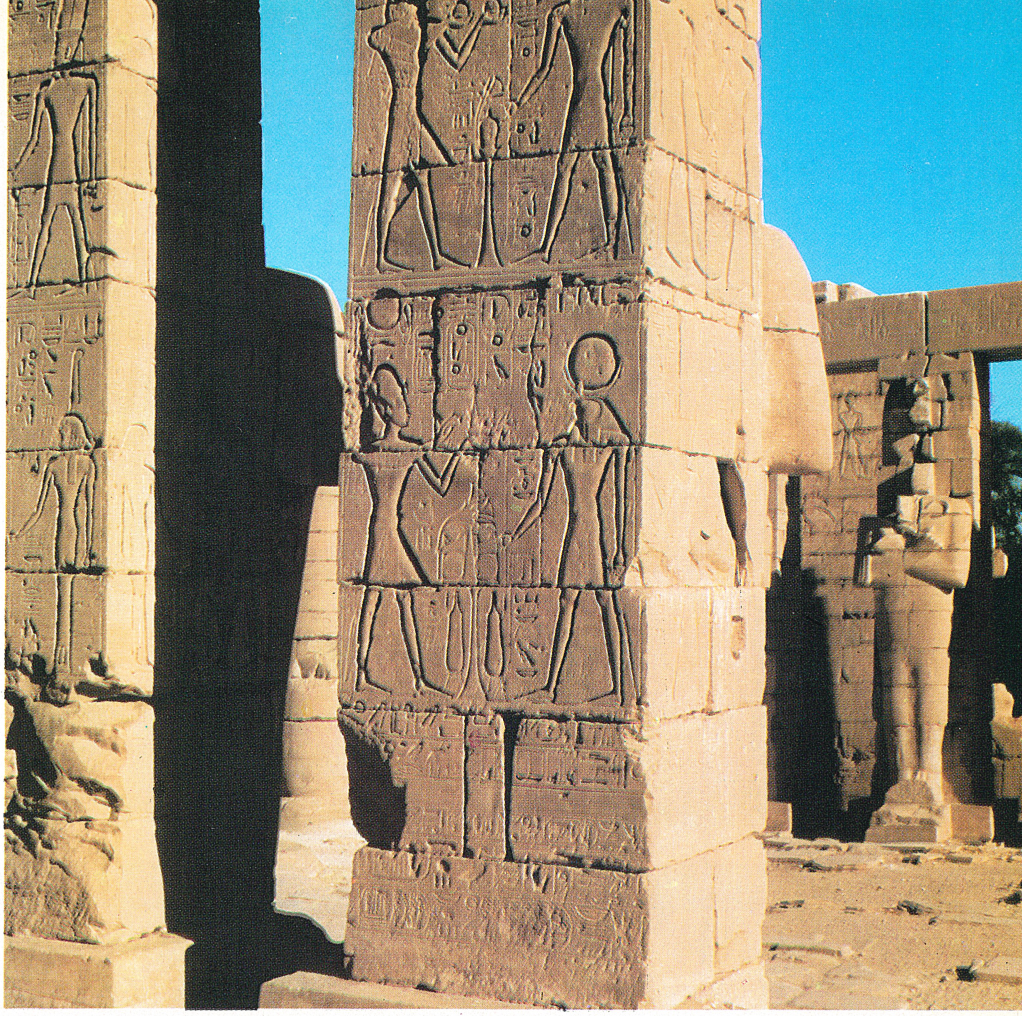

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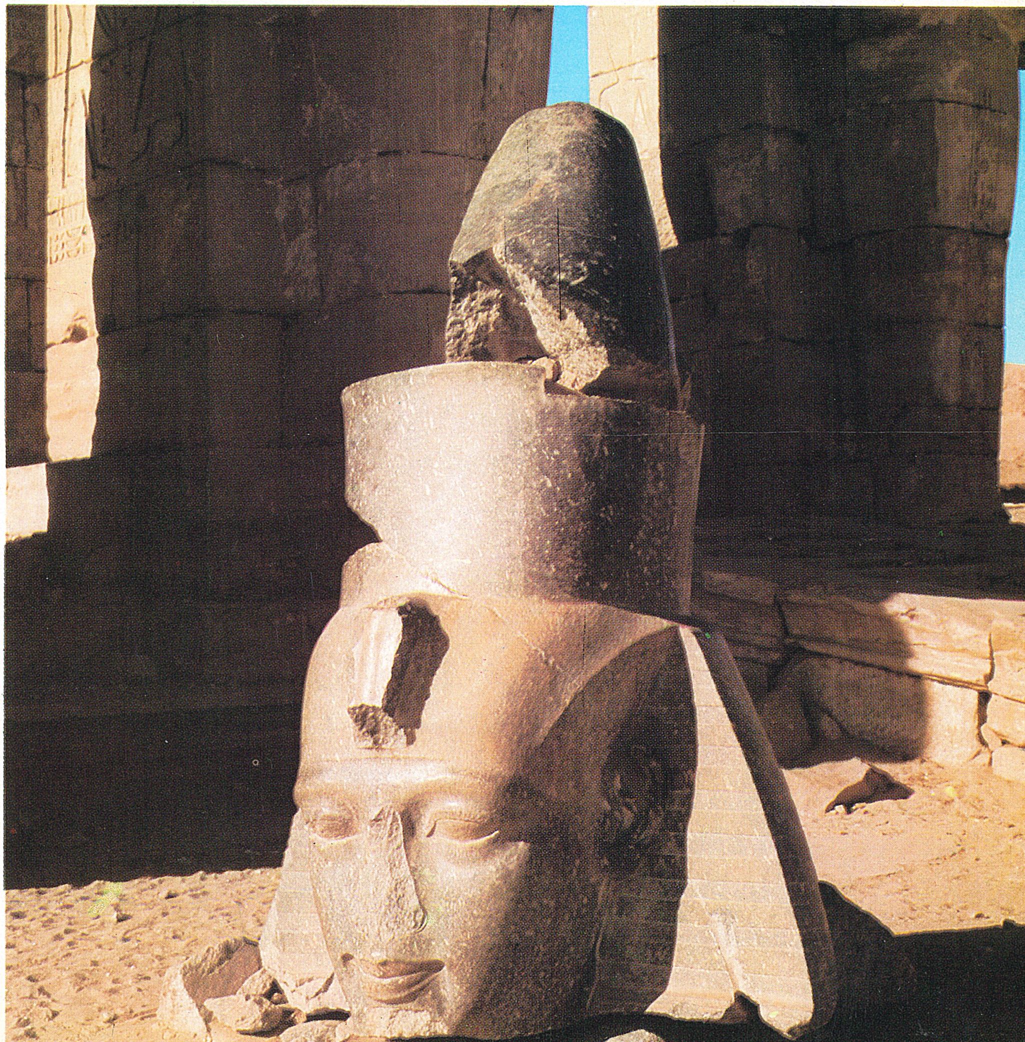

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Priests – bareheaded or furnished with a finely fashioned wig – carry the sacred boats of Amun, Mut and Khonsu inside (detail 56). Elsewhere Ramses is pictured upright in the fullness of his dignity at a sacrifice (57).

Ramses II., der Pharao, der Ägypten 67 Jahre regierte, hat mit dem Ramesseum eine beeindruckende Anlage hinterlassen. Sein Grabtempel ist durch Erdbeben, Kriegsverwüstungen und auf natürliche Weise verfallen. Doch sind die Überreste noch imposant genug um einen Eindruck von ihren Proportionen und ihres Umfangs zu vermitteln. Die Halle (46, 47, 50) hat drei Schiffe mit verschiedenen Arten von Kapitälen. Eines der auffallendsten Überbleibsel ist die kolossale Statue von Ramses (48, 49, 51). Sie ist 23 m hoch und wiegt mehr als 1000 Tonnen; ausserdem ist sie aus einem Stück gefertigt und von Assuan in das Ramesseum transportiert worden. Das Standbild ist genau vor den vier kopflosen Osiris-Säulen umgestürzt. Die Grossartigkeit des Komplexes fällt vor allem in dem Teil auf, wo das Dach unversehrt geblieben ist (50). Die Wände und Säulen sind bedeckt mit Reliefs. (51–52) Ramses bringt ein Weihrauchopfer an Ptah. (53) Ramses vor Horus, der Gott mit dem Falkenkopf. (54) Kopf von Ramses vor den Osiris-Säulen. (55) Ramses in seinem Kriegswagen bei der Eroberung von Zapur, während seine Soldaten mit

55

Leitern die Stadt erstürmen (58). Andere Reliefs bilden religiöse Zeremonien ab. 56 Priester tragen ein heiliges Boot von Amun, Muth und Khonsu. (57) Ramses in vollem Ornat während einer Opferhandlung.

C'est à Ramsès II, qui régna 67 ans, que nous devons l'impressionnant ensemble du Ramesséum. Les tremblements de terre, les guerres et les ravages du temps ont partiellement ruiné ce temple funéraire, mais les vestiges en sont encore suffisamment suggestifs pour donner une idée de ses proportions. La grande salle (46–47,50) possède trois nefs. Un des vestiges les plus frappants est la statue colossale de Ramsès (48,49,51), hauts de 23 m et pesant plus de 1000 tonnes. La statue est tombée aux pieds de quatre piliers osiriaques décapités. Le caractère

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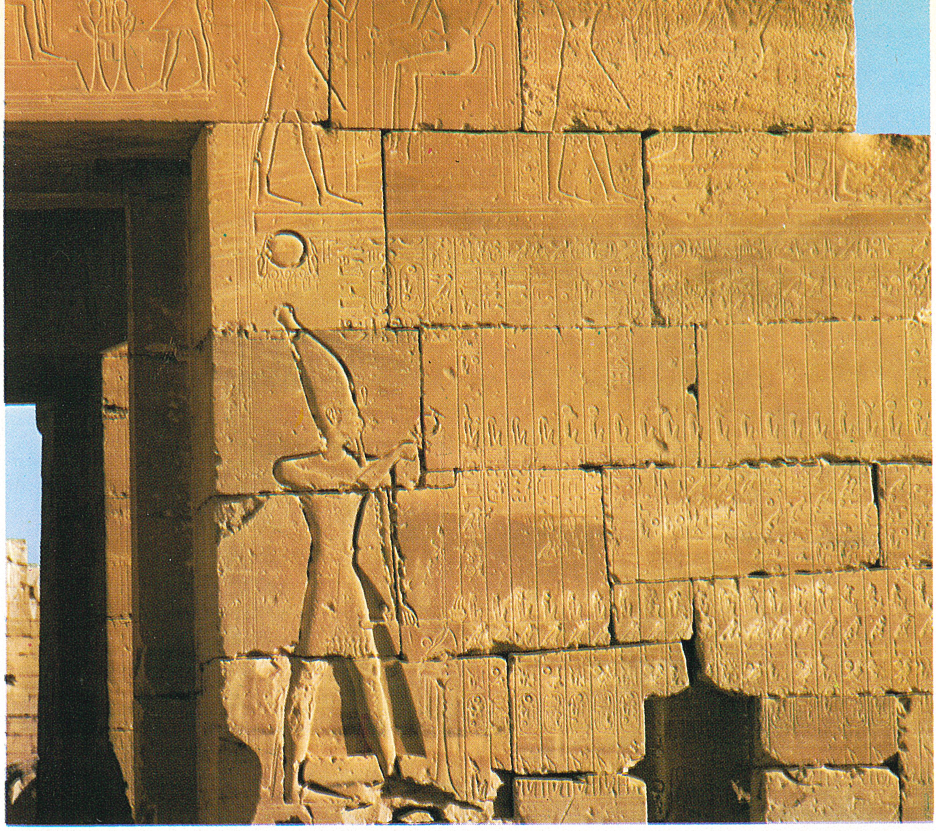
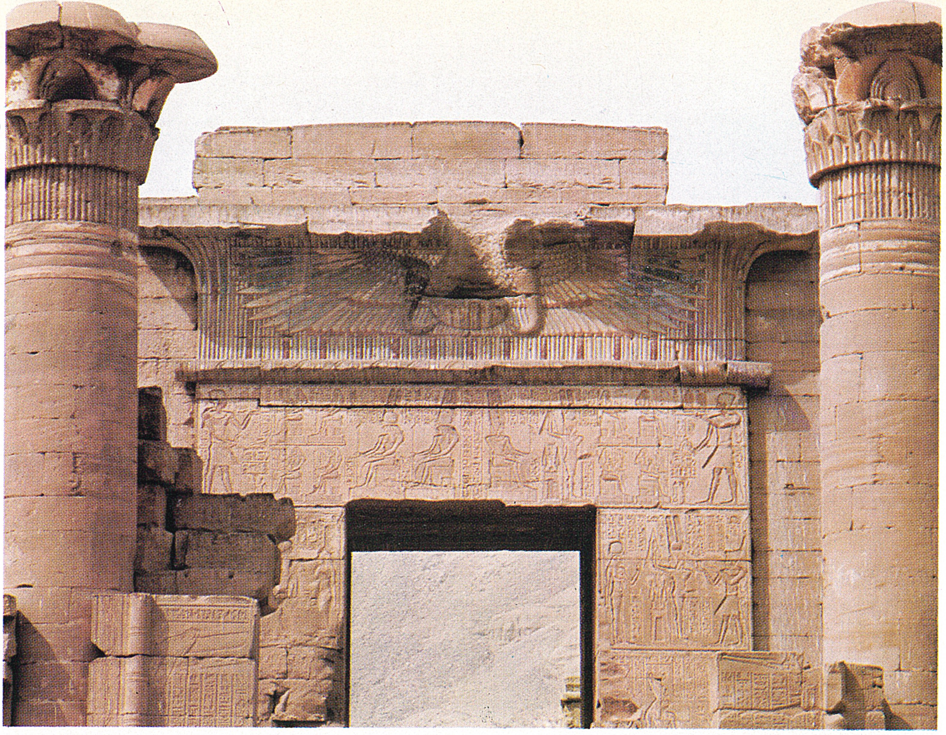


grandiose de l'ensemble est particulièrement sensible là où le toit a été préservé (50). Les murs et les piliers sont couverts de bas-reliefs: le roi présentant un encensoir au dieu Ptah (51,52), Ramsès devant Horus, le dieu à tête de faucon (53), tête de Ramsès devant les piliers osiriaques (54), Ramsès en char à la pris de Zapour (55), tandis que ses soldats montent à l'assaut sur des échelles (58). D'autres bas-reliefs représentent des scènes religieuses: prêtres portant la barque sacrée d'Amon, Mout et Khonsou (56), Ramsès, en costume d'apparat, offrant un sacrifice (57).

58

Medinet Habu

59



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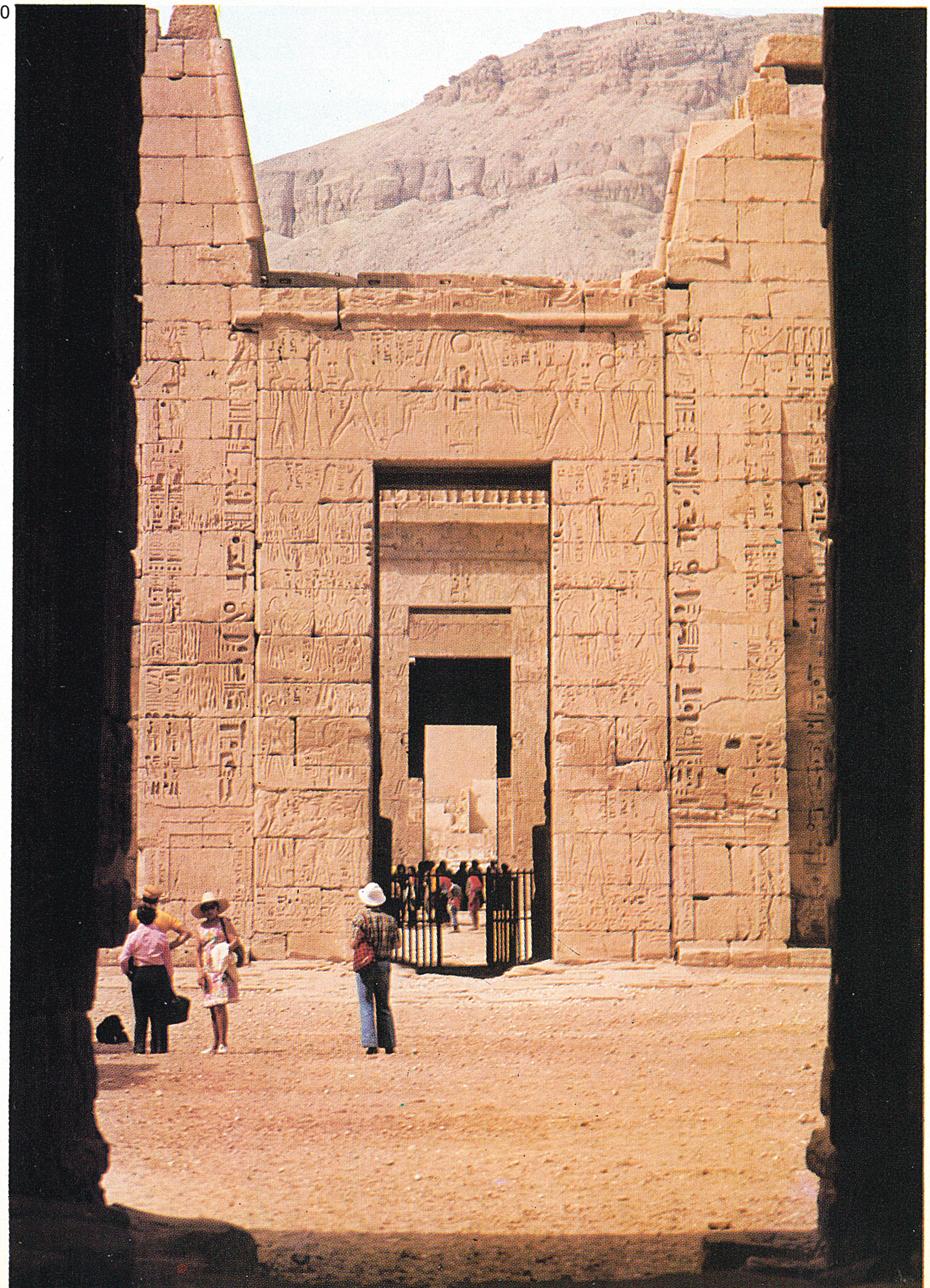

At the edge of the Valley of the Kings lies the large funerary temple of Ramses III (1184–1153 B.C.), the building of which was first begun by Amenhotep I whose partly standing front pylon dates back to queen Hatshepshut and Tuthmosis III. The now-closed-off entrance of the complex is in an excellent state of preservation: a high narrow portal (59), crowned by the winged sun disk and flanked by two tall columns with open papyrus capitals, added in the time of the Ptolemies (332–30 B.C.).

The present entry built by Ramses III, is an unusual building (61) known as the Pavilion, so called by French scholars in the train of Napoleon's armies. The walls of the Pavilion show the pharaoh attending the execution of a prisoner who is on his knees begging for mercy. The first pylon of the actual funerary temple (62) which is built on the same plan as that of Ramses II is covered on both sides with representations and inscriptions which commemorate the victories of Ramses over his Libyan enemies. The photograph shows part of a relief of the Pharaoh, who raises his hand in subjugation of his enemies. In the background rises the westerly mountain range of the Valley of the Kings where the tombs of the kings are located. Between temple and background lie the remains of surrounding buildings and houses, among others those from the period when the early Christians settled there and gave the complex the name of Medinet Habu.

Behind the entrance pylon is a large court (60) with a series of Osiris columns (66) on the right hand side. The reliefs on the different walls show Ramses III at sacrifice and prayer; they display many moments from his campaigns in which bound Syrian captives were led past him (64), and he himself stormed a fort with bow and arrow.

The temple of Ramses III, like most other Egyptian temples, provides extensive information about the experiences and dealings of the Pharaoh.
In one of the rooms adjacent to the great hall of pillars in the actual temple complex the Pharaoh presents precious stones on a tray to the god Amun (63), just as he elsewhere offers harps, silver goods and ornaments. Elsewhere Ramses stands before Amun at the presentation of prisoners, whose faces and equipment are rendered in detail. Ramses is pictured in many places on the walls, for example at the entry to the first pylon, where he presents prisoners to Amun and Mut (65, fragment 67). The lintel between the great hall of pillars and the sacred inner court bears the winged sun disk (68). The colors here and elsewhere in the building are in a particularly fresh state of preservation.

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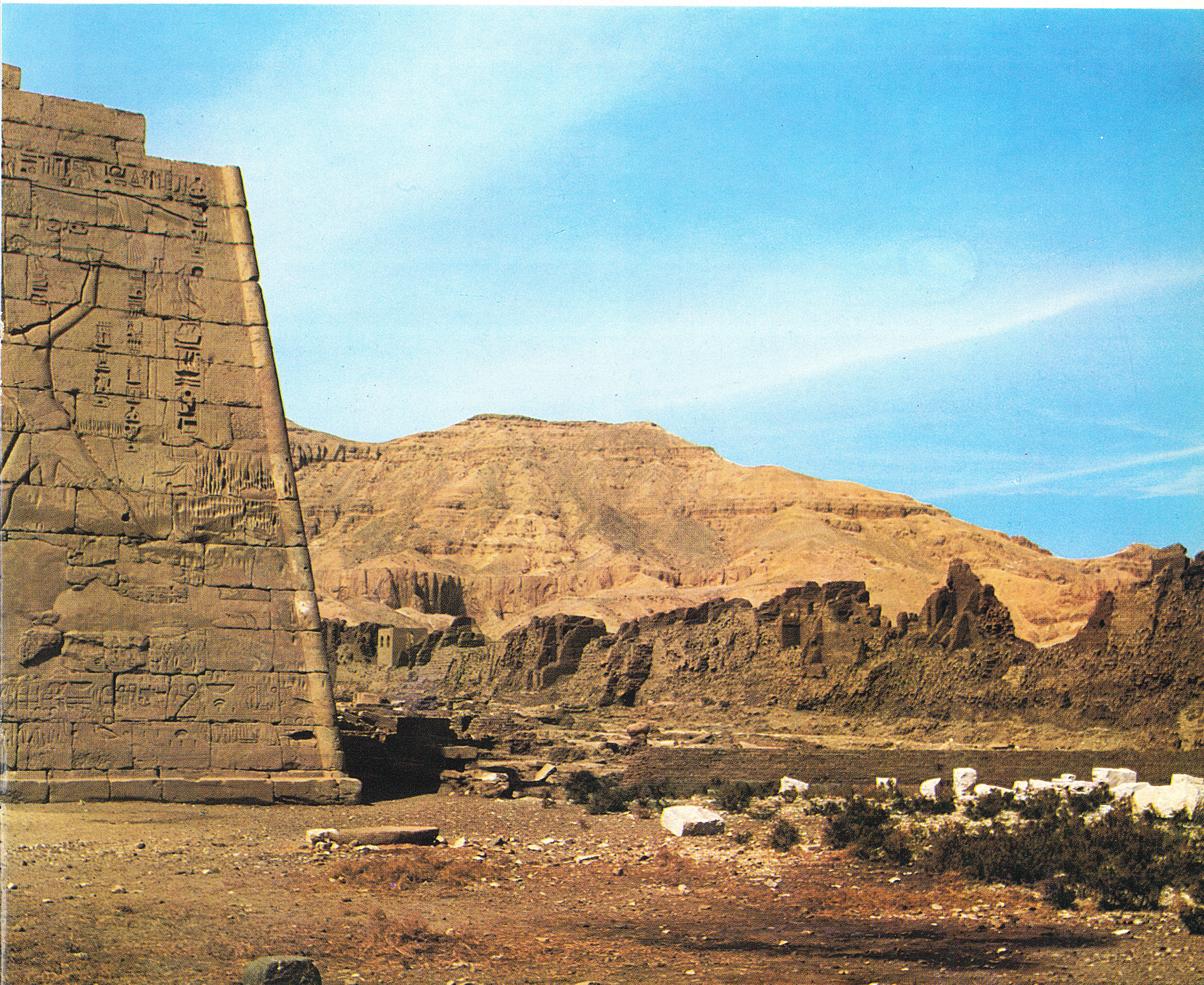

Am Rande des Tales liegt bei Medinet-Habu der Totentempel von Ramses III. (1184–1153 v.Chr.) Der zur Zeit verschlossene Eingang (59) ist gut erhalten. Die Säulen sind durch die Ptolemäer im 4. Jh.v.Chr. dazugebaut. Der heutige Zugang besteht aus einem Gebäude, das durch die französischen Entdecker »der Pavillon« genannt wurde (61). Das Relief auf der Aussenmauer zeigt den Pharao bei der Hinrichtung eines um Gnade flehenden Gefangenen. Der erste Turm des eigentlichen Tempels (62) ist verziert mit Reliefs, die die Siege von Ramses über die Libyer zeigen. Im Hintergrund sieht man die Berge mit den Königsgräbern. Hinter dem Turm befindet sich ein Hof (60) mit Osiris-Säulen (66). (64) Syrische Gefangene werden an Ramses vorbeigeführt. (63) Der Pharao bei der Überreichung von kostbaren Steinen an Amun. (65) Ramses bietet Amun und Muth Gefangene an (Detail 67). (68) Die Oberschwelle zwischen der Säulenhalle und dem heiligen Innenhof trägt die geflügelte Sonnenscheibe.

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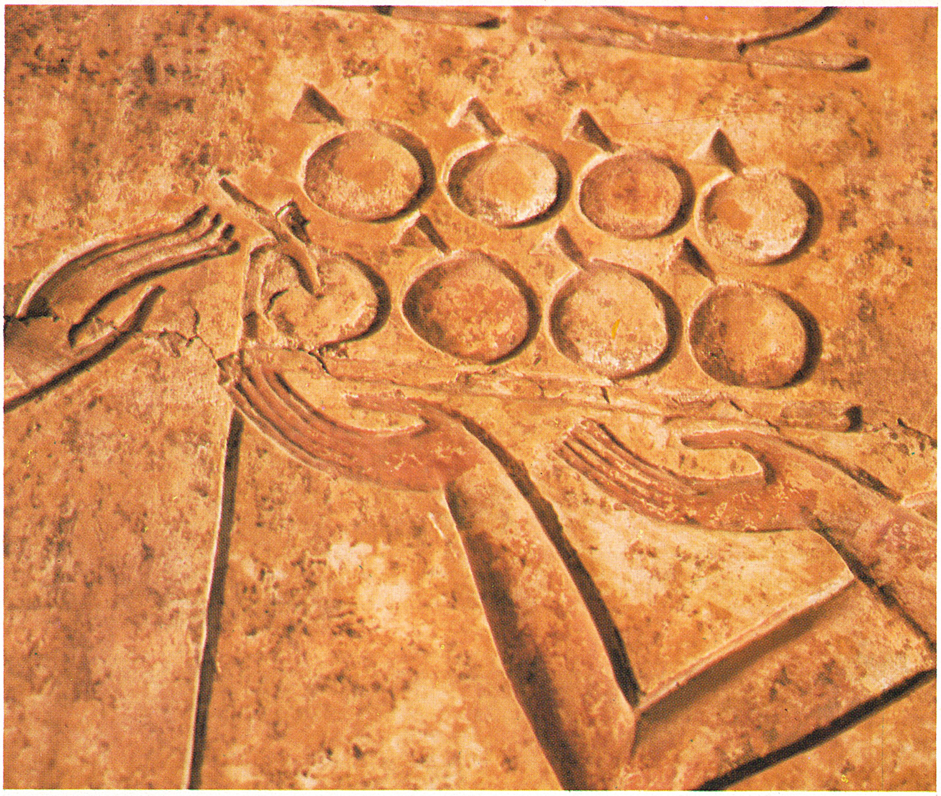

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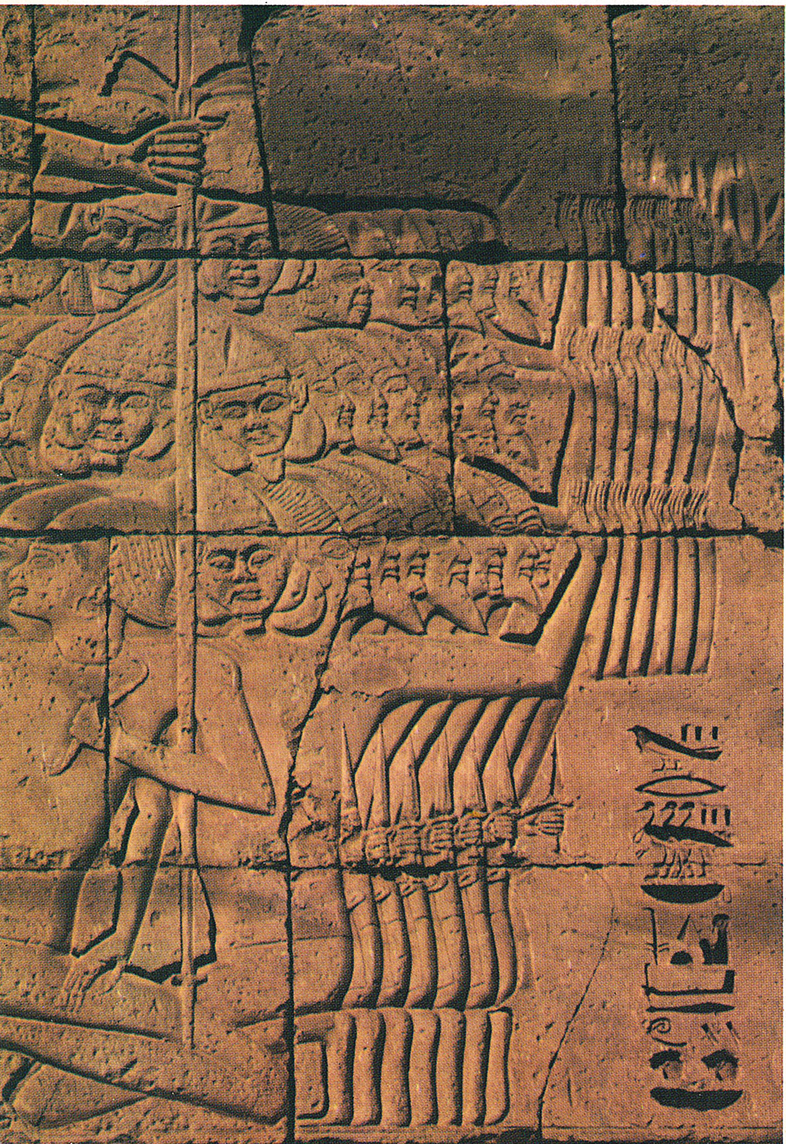

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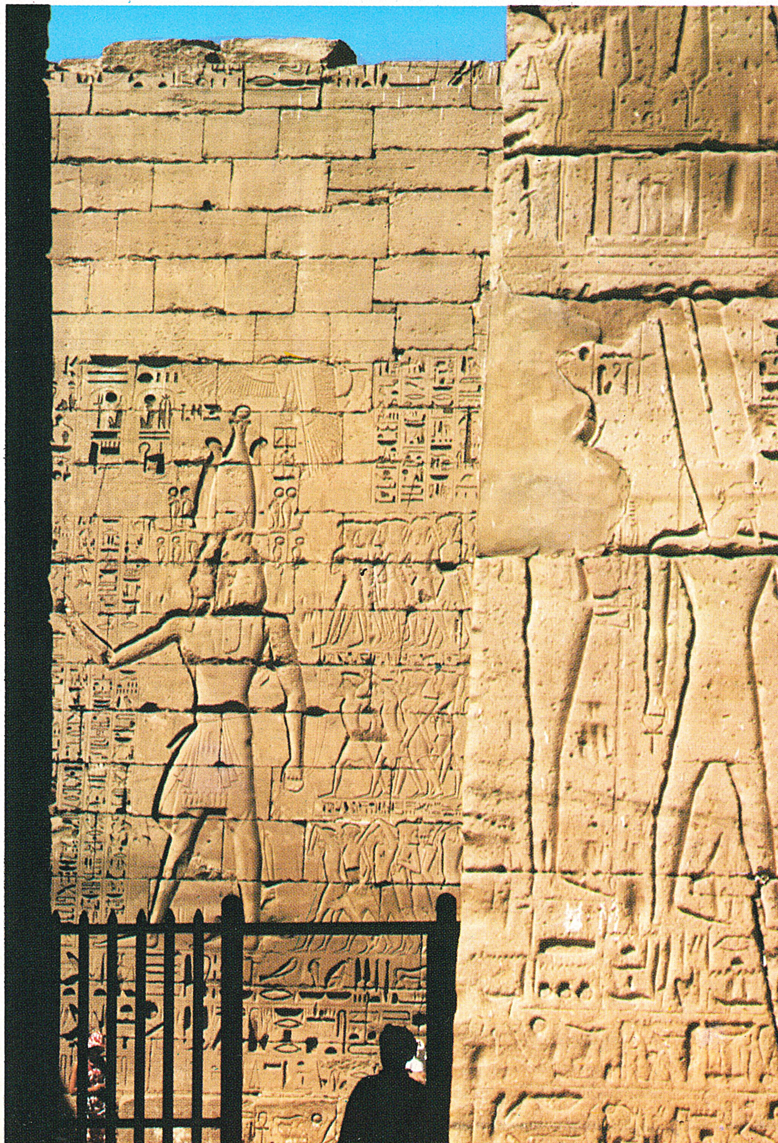

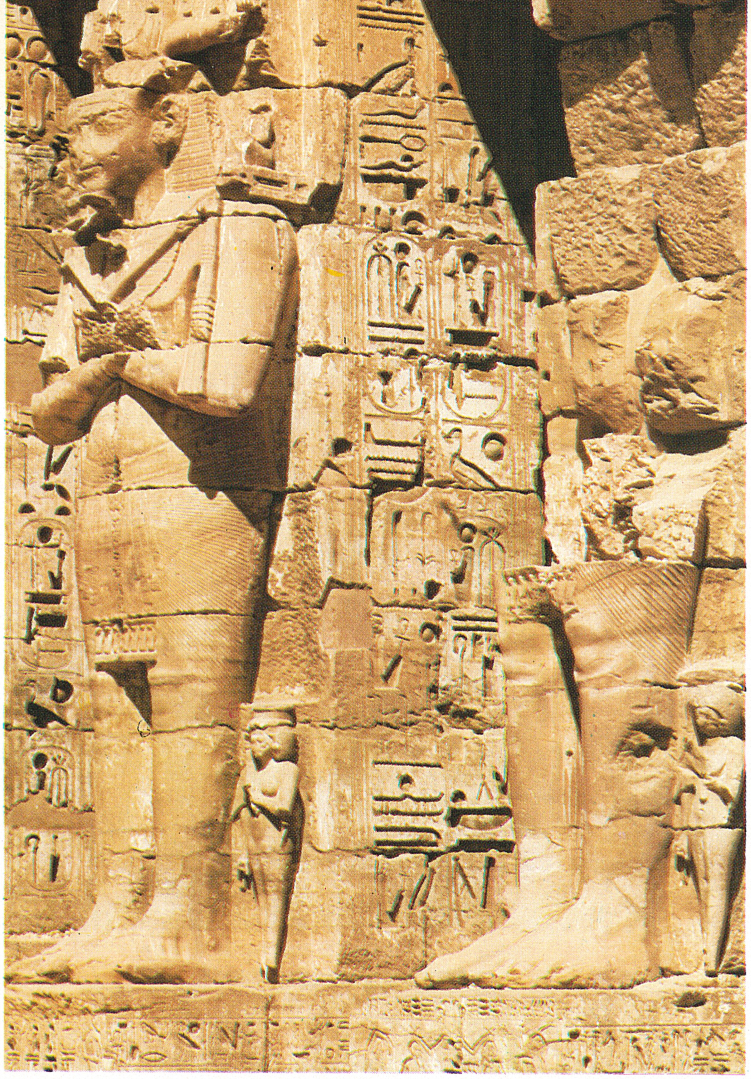

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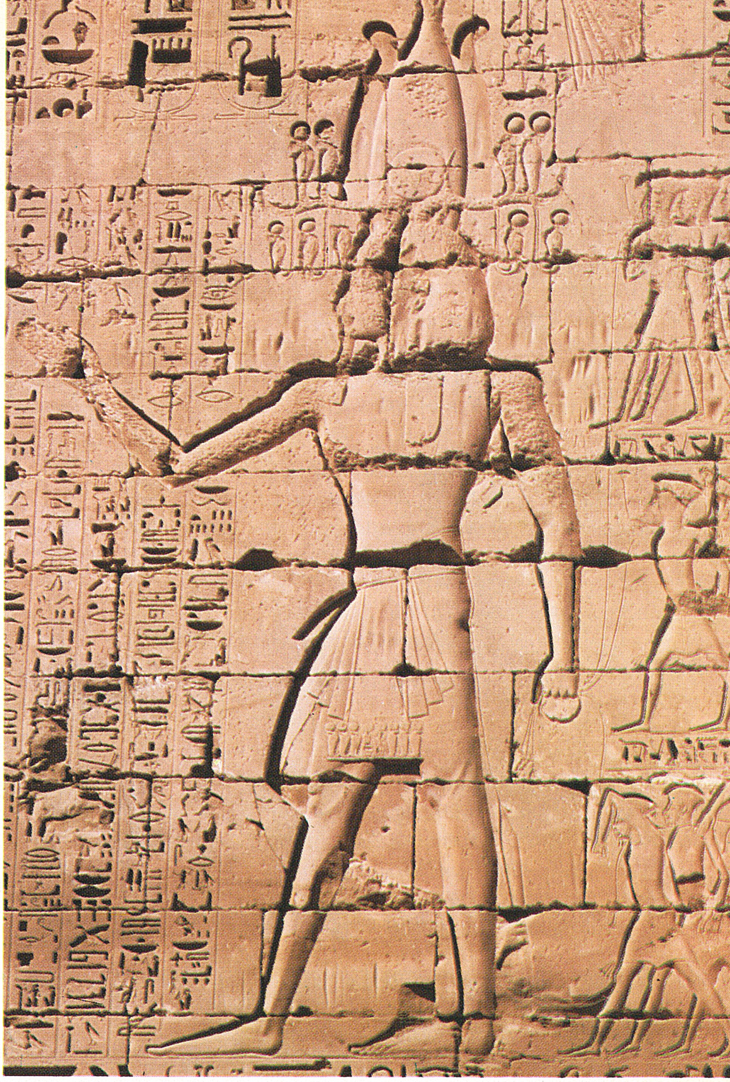

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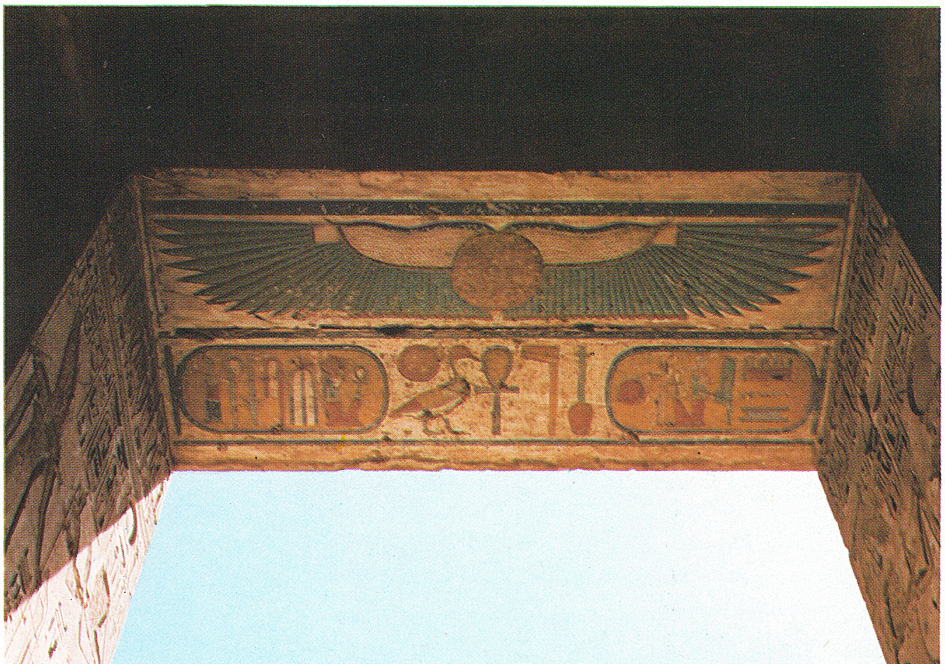
A Médinet-Habou, en bordure de la vallée, se trouve le temple funéraire de Ramsès III (1184–1153 av. J.-C.). L'entrée, actuellement condamnée, est bien conservée (59). Les colonnes qui la flanquent ont été ajoutées par les Ptolémées (332–30 av. J.-C.). L'entrée se fait actuellement par un bâtiment que les Français qui le découvrirent appelèrent le «pavillon» (61). Le bas-relief du mur extérieur montre le pharaon procédant à l'exécution de prisonniers. Le premier pylône du temple proprement dit (62) est couvert de reliefs évoquant les victoires de Ramsès sur les Libyens. A l'arrière-plan, on distingue la montagne où sont creusées les tombes des rois. Derrière le pylône s'étend une cour (60) à piliers osiriaques (66). Des prisonniers syriens sont trainés devant Ramsès (64). Le pharaon fait offrande de pierres précieuses au dieu Amon (63). Il offre des captifs à Amon et Mout (65,67). Le linteau de la porte qui mène de la grande salle hypostyle vers la cour intérieure porte un disque solaire ailé (68).



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In the fertile plains along the course of the Nile stand two 65 feet high colossi which formerly framed the entrance to the funerary temple of Amenhotep III. They have been called since Roman times the 'Colossi of Mennon' but they represent Amenhotep III himself (69, left) and his mother Metamwa. The statues were a great attraction in Classical antiquity because they were thought to produce sounds. (70) The great temple in Luxor built by Amenophis III about 1380 B.C. is bathed in a rosy glow by the waning rays of the sun.

(69) Am Nil entlang stehen zwei 20 m hohe Statuen, welche Amenhotep und seine Mutter darstellen, und die seit den Römern die »Kolosse von Memnon« genannt werden. (70) Die Rückkehr jeder Reise in das Tal der Könige endet in Luxor, wo die Nildampfer am Tempel anlegen.

Le long du Nil, deux statues de vingt mètres de hauteur, qui représentent Aménophis III et sa mère, sont appelées «colosses de Memnon» depuis l'époque romaine. Les visiteurs de la vallée des Rois, lorsqu'ils rentrent le soir à Louxor, peuvent admirer, les reflets roses du grand temple.

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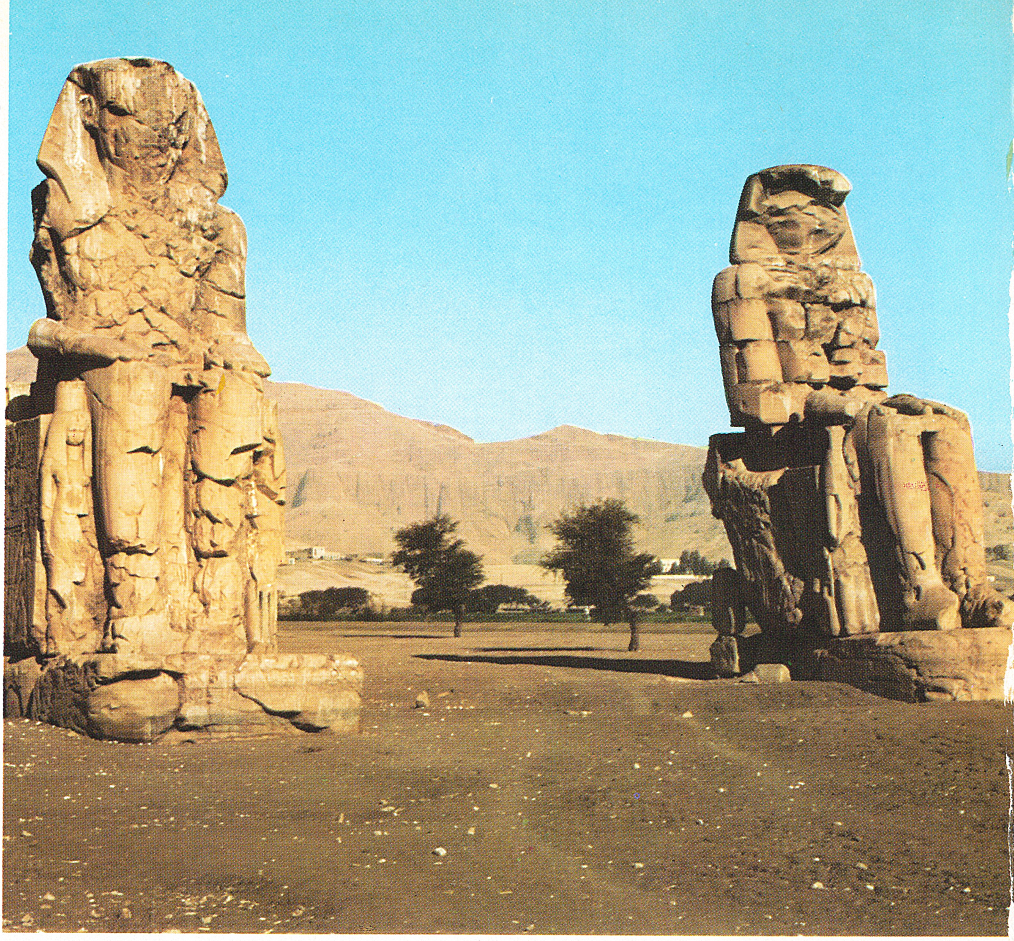

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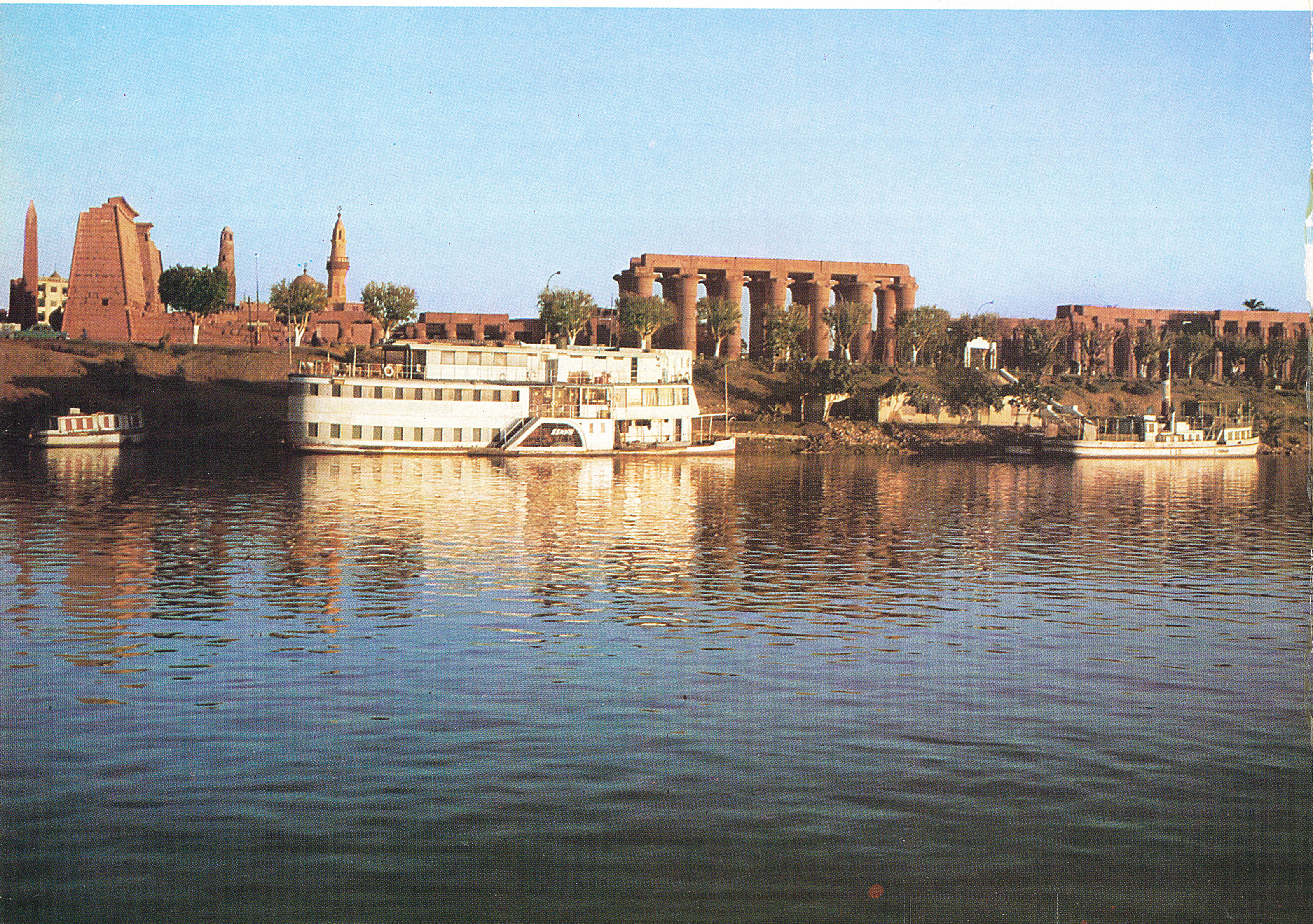

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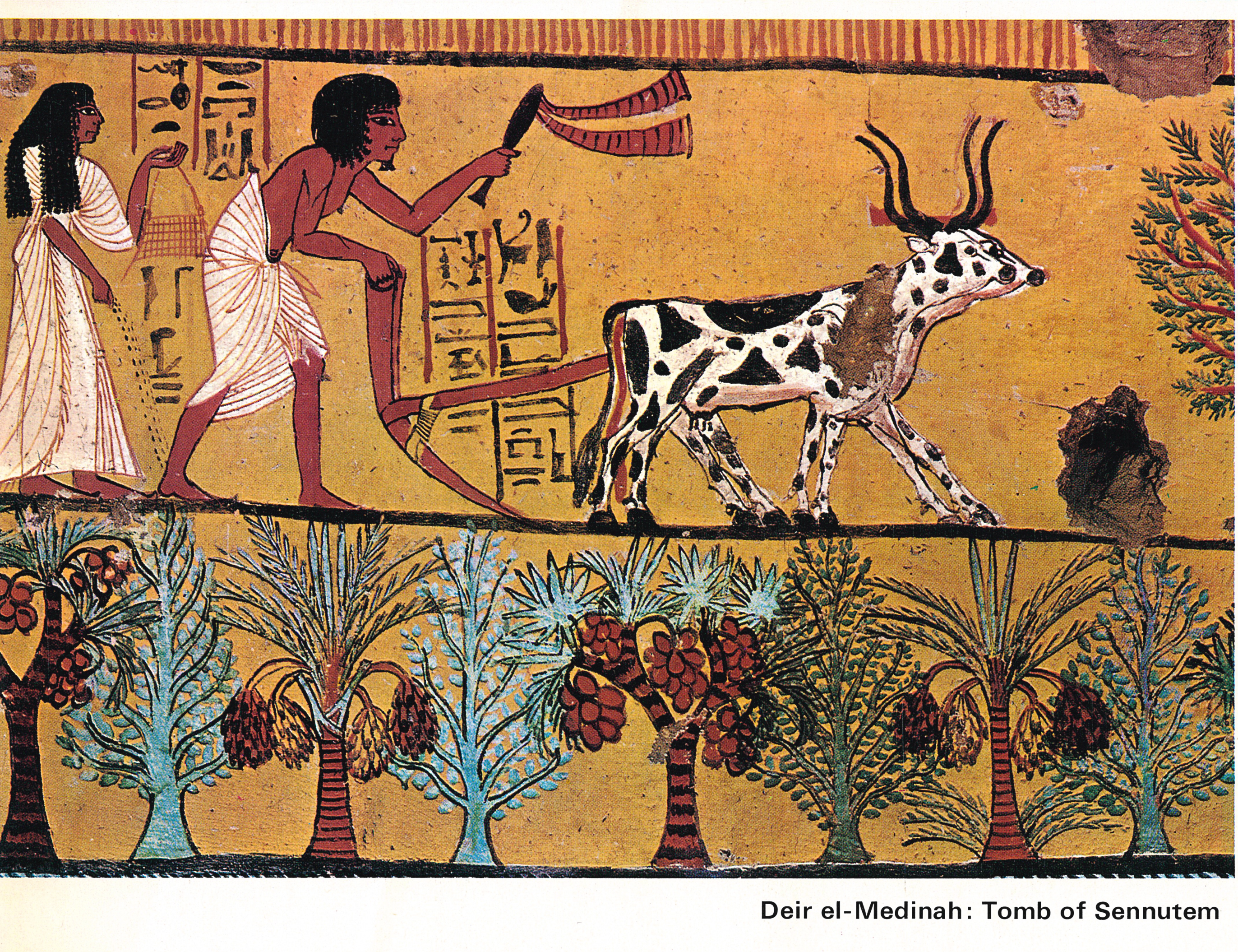
Valley of the Kings

Tal der Könige

Valleé des Rois



Deir el-Medinah: Tomb of Sennutem

Deir el-Medinah: Grab von Sennutem

Deir el-Medinah: Tombe de Sennutem

A SOUVENIR BOOK WITH MAP AND 70 PHOTOGRAPHS